

BINGANG



Club Crosby

Our 65th Year!

Winter 2001-02

It's Time To Renew For 2002!

For most of you, it's time to renew your membership for the 2002 calendar year. Please follow these directions:

TO OUR MEMBERS IN THE UNITED STATES AND CANADA

Send a check or money order for \$12, made out to CLUB CROSBY, to:

Wayne Martin, Editor *Bingang*
435 So. Holmes Ave.
Kirkwood, Mo 63122-6311

Canadian members must pay in U.S. dollars by means of a post office money order or an international bank draft drawn on a U.S. bank. Canadian currency and personal checks on Canadian banks are not acceptable to our bank.

TO OUR MEMBERS IN EUROPE

Ken Crossland of W. Midlands, U.K. is our European representative. He collects dues and does the mailing of *Bingang* for Europe and the British Isles. Magazines are air-mailed to Ken in bulk from the U.S. He distributes them to the members. Dues are \$18 and must be submitted to Ken in £ sterling in an amount equivalent to \$18.00 U.S. Please do not make payment to Ken in U.S. dollars. Send dues or notice of address change or non-receipt of *Bingang* to

Ken W. Crossland
9 Arden Drive
Dorridge, Solihull
W. Midlands B93 8LP
United Kingdom

Checks or money orders should be made out to K. W. Crossland.

TO OUR MEMBERS IN AUSTRALIA, NEW ZEALAND, AND SOUTH AMERICA

We cannot accept foreign currency or personal checks, as it is too difficult and expensive to get them cashed. Money orders or bank drafts must specify payment in U.S. dollars. Personal checks will be returned, unhonored. Dues are \$18.00, and journals are sent airmail. Send your money order or bank draft, made out to Club Crosby, to Wayne Martin at the address listed at the top of this page.

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The illustrations on the front and back cover are from Mark Scrimger's collection..

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(Set up and maintained by Steven Lewis)



VOLUME 65 NO. 2

WINTER 2001-02

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*This issue is dedicated to Kathryn Crosby, with thanks for her gracious
hospitality recently to several of our members.*

Readers Write

Dear Mr. Van Beek,

I have received the *Bingang* magazine which includes your article "Bing Crosby, The Final Round." I wish to thank you for sending a copy. I have read with much interest how you recall Bing Crosby's final moments through Francisco Prieto's field work at La Moraleja Golf Club on November 3, 2000.

Also, I wish to thank you for including fifty U.S. dollars for the Bing Crosby Fund. I have conveyed the amount to Mr. Rafael Silvela, managing director, who will inform of your contribution to the club's president, Mr. Enrique Quintanar. Mr. Quintanar replaced Mr. Epifanio Ridruejo, who sadly passed away in December of 2000.

Although the article is a fantastic and passionate information on the tragic death of Bing Crosby here in Madrid, I have to point out one inaccuracy regarding Mr. César Zulueta. In the text, you point out that Mr. Silvela informed Mr. Prieto of the death of Mr. Zulueta "several years ago." That is happily not true. Mr. Zulueta, who served as club president for 22 years, is still alive and playing daily rounds of golf. Probably the error was induced by the recent death of Mr. Zulueta's successor, Mr. Ridruejo only three months before Mr. Prieto visited us at Golf La Moraleja.

I have already sent the *Bingang* magazine to Mr. Silvela for his collection. I also want to take the opportunity to send my personal admiration for your fan club, the longest-active in the world. I have read with special interest the whole issue, which reveals the outstanding work you and your colleagues are doing in preserving Bing's Crosby's persona.

Sincerely,
Valentin Barrios

Editor's Note: If any of the members would like to contribute to the "Bing Crosby Fund" you may do so by writing to:

Mr. Enrique Quintanar
C/O Golf La Moraleja S. A.
Marquesa Vda De Aldama, 50
28109 La Moraleja (Madrid), Spain.

To all members of Club Crosby:

Since I was a kid, I've always admired Bing. The past year the admiration has grown. Now I'm an Obsessed and Dedicated Fan of his. In the past years I purchased many of his films, CD's, photos, etc. I made

some Bing friends along the way, pen-pals and e-mail pals. Thank all of you for adopting me and making me feel welcome. I think Bing was Very Talented, Very Intelligent, A Good Person, A Good Catholic, and Very Handsome! And those of you who don't agree with the last one, take a look at Bing's movies from the 30's. He was not only Handsome but Romantic and Very Appealing to the opposite sex! In my opinion, Bing made some of the best movies and sang some of the best songs. There is too much violence in movies and music today. I escape the violence when I listen to one of his songs or watch one of his movies. I wish they would play him on the radio. He did so much for radio and music. He deserves more respect and more air play!
— Carmela Amari, Brooklyn, NY.

Dear Wayne,

Keep up the good work for "Club Crosby" as our editor. I can't tell you how much I look forward to each issue of *Bingang*. It's cover-to-cover great Bing reading!

— Jeff Geist, Elmwood Park, NJ.

Dear Wayne,

That Greg Van Beek is a gem! What a fine feature "The Final Round" is! Congratulations on another great issue!
— Scott Hughes, Pittsburgh, PA.

Hi Wayne,

Sorry to hear Mark and you will step down as president and vice president. You both have done a great job, but you I'm glad you will still be with us as members. Sorry to hear about the Crosby tournament ending. It did a lot of great things. It was sad to hear about the death of Perry Como. I liked him very much, and he will be missed. — Milt Cummings, Groton, CT.

Dear Wayne,

I really liked to read the details of Bing's last day in Spain and how fast he went. Considering all the work he did in show business and charities, it's a wonder that he found time to play golf, hunt and fish. How many stars have a mass said for them in St. Pat's in New York? I was there, and the place was packed. It holds 3000. I wish his sons would push his work on TV and radio. The young people of today have no idea what he did for the other singers — like Frank, Dean, Perry, and so many more.

— Joseph F. Clay, Fredericksburg, VA

Dear Wayne,

I read the article on Bing's final day in Spain. It was well written, and the pictures of that final day were very special!
— Nick Nardella, Chicago, IL

The Editor's Page

SEPTEMBER 11, 2001; A Personal Reaction.

It started out like any other ordinary day. Cars were moving up and down the streets with people on their way to work. The weather was warm and pleasant, and I was thinking about what I had to do during the next few hours and what I could put off until another time. And then my wife called from work and said, "Turn on the TV. There's something terrible going on in New York."

I turned on the television set, and suddenly I was plunged into a world of horror, with unbelievable things happening. It was like something in a science fiction movie or a Gustave Doré engraving, but it was *real*. Panicked people were running and screaming in the streets and plunging to their deaths from windows high in the air; buildings were being hit by airplanes and falling to the ground; there was thick black smoke and ruined buildings everywhere. It was if the world was coming to an end.

And then I saw the pictures of the destruction of part of the Pentagon, a magnificent building where I worked with great pride as a young soldier in the early 50s. That just about broke my heart, and I sat down and cried from sheer frustration, anger, and fear.

Those of us who remember the bombing of Pearl Harbor, President Roosevelt's death, and President Kennedy's assassination felt this same paralyzing fear when those things took place. What would happen to our country and our people?

Time has passed, and things are beginning to get back to a semblance of normality. There is a difference, though. We see our flag being displayed with pride all over, even on the cars and trucks speeding up and down the highway. The people are united in a way unseen since World War II. We are all *Americans* again. Bing would be proud.

COMMITTEE IS WORKING. The committee set up to explore the possibility of a merger with the International Crosby Circle is still studying the ifs, ands, and buts of this possibility. We expect to make our decision in time to publish it in the summer 2002 issue of this journal.

In the meantime, the ICC leadership voted to recommend the merger to their membership if our club decides to pursue that course, with the following stipulations (reprinted from *Bing*, winter 2001 issue):

- * That Club Crosby should remain and become the International Club Crosby, thus retaining the world's oldest fan club and the initials ICC.

- * The International Crosby Circle should merge with

Club Crosby and its name would cease to be used.

- * The Club's magazine title should be *Bing*, with a truly international flavor and within the pages of the new magazine a balance of the best of *Bingang* and *Bing* would be sought.

- * That a term of officers should be appointed to reflect a balance of membership, and new titles should be considered.

We have not heard many comments from Club Crosby members about this matter. Please feel free to contact any of the club's officers to let us know how you feel. Addresses of all are on the inside of the front cover and on the table of contents page.

POSTAGE TO GO UP AGAIN. We have been advised that 1st class postage is scheduled to go up again in 2002. This may mean another dues increase. The cost of international postage has already gone up through the roof, and it looks like domestic postage will do the same. We could send the magazines by 3rd class postage and save a little money (not as much as you might think), but we would not get the forwarding and address corrections that

we get with 1st class mail. We could publish our magazines with fewer pages to save on mailing costs, but I don't think anybody wants to do that. We'll let you know in the next issue. In the meantime, if you can spare a little extra cash when you make your dues payment, it would help. Several of you already have done that, and we appreciate it!

SINATRA CLUB FOLDING. We were shocked to read in the October 2001 issue of the International Sinatra Society's newsletter that the club will go out of existence in October 2002. The reasons given are declining membership and lack of sales of Sinatra CDs and other items that the society distributes.

Bing and Frank always got along together and liked and respected one another's work. It is the same with their two fan clubs. We have exchanged newsletters for many years and have enjoyed a friendly relationship.

Dustin Doctor, the Sinatra Society's leader, wrote that there are some hopes that someone else might take over the club, but so far there has been nothing definite on the horizon.

It's always sad to see any fan club shutting down. It's very difficult to maintain an interest in a star's life work if there is no fan club to represent and promote him or her.

And, finally, thank you for your beautiful holiday cards. They were appreciated and enjoyed!

Hayne

In Search of *Little Boy Lost*



By Paul R. Michaud,

Marly-le-Roi, France

*In memory of Alfred Sylvio Michaud,
whose little boy I once was; and
for Dominique W., who shared with me
childhood memories of Mortfort-
L'Amaury and of L'Ecole du Bel-Air.*

MAIN CAST OF *LITTLE BOY LOST*

BILL WAINWRIGHT		BING CROSBY
LISA GARRET		NICOLE MAUREY
PIERRE VERDIER		CLAUDE DAUPHINE
JEAN		CHRISTIAN FOURCADE
NELLY		COLETTE DEREAL

GEORGE SEATON'S *Little Boy Lost* happens to be the first movie I ever saw. Undoubtedly that's one of the reasons why it continues to fascinate me today, as it was my first contact with the world of motion pictures. It was back in 1953, I was five, and it was playing in Providence, Rhode Island, perhaps at Loew's State. The aunt who took me to see it, Tante Dide, had read a story about *Little Boy Lost* in the *Providence Sunday Journal* and decided it was an appropriate film for me to see. I can still remember her showing me a photo of Christian Fourcade, the actor who played the little boy.

It was that photo which made us decide to go ahead and see the film—the story of an American correspondent, played by Bing Crosby, who returns to Paris in 1948 in an attempt to find the son he left behind at the start of the German occupation of Paris eight years before.

My father had taken part in the Allied landing on Omaha Beach during the summer of 1944 and never stopped recalling for me the three wonderful years he spent in France, a period of his life that he considered



Photos on this page courtesy of Christian Fourcade



to be among the happiest he'd ever known. He would go on for hours praising the beauties of Paris itself, telling me how during the liberation of Paris, in which he'd taken part, the city had come close to being destroyed.

He also spent much time describing the charms of French women and the joys of the country's *haute cuisine* and the quality of French life overall. When he married my mother three years later, he had the thoughtfulness to buy her a bottle of Guerlain Shalimar that resembles very much the bottle of "Souvenir d'Un Jour" that Bing buys for Nicole in *Little Boy Lost*, a perfume that my father describes as being "as much a part of her as her smile," something that he would often say of my mother.

He spoke so much about the joys of living in Paris that in 1970 Paris became the destination of my very first trip abroad. Thirty years later, it's become my home. I've become an American in Paris and, like Bing Crosby in the film, a foreign correspondent, broadcasting the very same kind of reports—for the BBC in my case—that Bing was transmitting in the movie for his own unspecified network, loosely based on CBS. The only difference was that there was no Nicole Maurey in the control room to flirt with me.

My father and I were talking about *Little Boy Lost* in 1995 or 1996 when I came home from France for a short visit. It was being shown during the holiday season for one of the cable movie channels, probably American Movie Classics. I was surprised to see that the movie had as much importance to my father as it had to me. In the end, I wondered if the story of the film was very much like my father's own story, also my own. A father searching for his son, but also a son in search of his father.

My father was dying from cancer and wouldn't live for many more years, so I decided when I was back in France to learn all I could about *Little Boy Lost*. Perhaps it would allow me to know more about my father and, undoubtedly, to learn about myself. In any case, I knew that the results would please him and in any case would allow him to reminisce about the country where he had happy memories to recount about the wartime and post-war years he'd spent there.

Montfort-L'Amaury, the quaint and quiet village west of Paris is where Jean, the little boy, is found living in an orphanage. It was only a few miles away from where I lived—at Marly-le-Roi—so I decided, with my friend Annie, to start my search there. I was surprised to see that Montfort had changed little from the sleepy village portrayed in the film. I was never able to learn why Paramount decided to set a good portion of the film in Montfort, but I knew already that it was where much of the film was shot.

Another important black-and-white, war-related film, Henri-George Clouzot's *Le Corbeau*, was made during the German occupation of Paris in 1943, a year

before my father's arrival in Paris.

Four years after that, in *Little Boy Lost*, Bill Wainwright is sent to Paris to head a CBS-style news bureau. I found the hotel where Bing as Bill arrives and meets Nelly, the vampish niece of the hotel owner. Today it is an apartment building, but the creaky outside gate, as in the film, is still there. Nearby I found the medieval era ruins where Bill goes and visits with Jean after he meets him at the orphanage. In the streets where they walk in the film, Bing watches Jean's gait—which supposedly resembles his own—to see if Jean is really his son. The train station remains much the way it was in the film, shot on location in 1952, although it is quite a distance from Montfort itself and is located in the nearby village of Méré, certainly not within walking distance of the orphanage, as *Little Boy Lost* would lead one to believe.

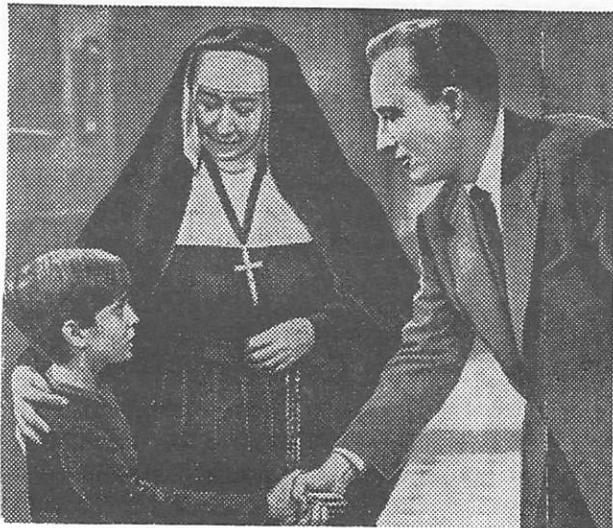
As for the orphanage, I was unable to find it during my first trip to Montfort. Quite accidentally, I was able to locate it a few months later. I'd met a girl named Dominique, a painter, and learned by chance that she had grown up in Montfort-L'Amaury, and had been educated at the Ecole du Bel Air, the very building where, as it turned out, the orphanage was located in *Little Boy Lost*.

Dominique and I returned twice to Montfort, where I realized that like the train station, Ecole du Bel Air was located quite a distance from where it was supposed to be situated in the movie. Strangely, it was located not far away from another celebrated house—that of Landru, the French Bluebeard who had systematically murdered at least a dozen rich widows and burned them in his fireplace. The 1920's *cas célèbre* inspired Charlie Chaplin's *Monsieur Verdoux*, the film being released the same year (1946) that *Little Boy Lost* takes place (and the year I was born).

At L'Ecole du Bel Air, the religious statue that appears in front of the orphanage is still there, although much of the shrubbery that you see in the film has long since been removed. There is a plexiglass wall now separating the edifice from the street, today a busy thoroughway, no longer the quiet rural pathway it was back in 1952.

As for the school, which Dominique attended in the 1960s, it was, as in *Little By Lost*, run by a religious order, but one in which the *religieuses* went around in civilian dress and strangely kissed students upon their arrival at and departure from the school. Moreover, it was hardly an orphanage, but a private girls school attended by the local elite. It was only later that its classes became mixed.

As for the actor, Christian Fourcade, who portrays the little boy, I also chanced upon him quite accidentally. I'd attempted to reach him through Paramount Pictures, the producers of the film, who proved so uninterested in my article—and the book that I am now writing—that they didn't even take the time to



reply to my many queries, even though a few years before I had worked for Paramount's Paris-based production subsidiary, Marianne Films, located alongside the Paris Opera at 3, Rue Meyerbeer. Hopefully, one day Paramount will interest itself sufficiently in *Little Boy Lost* to authorize the making of a DVD version, which this writer would be very happy to undertake.

Given Paramount's lack of cooperation, and not being able to locate him on my own, I'd written off ever locating Christian Fourcade or, for that matter, any of the other actors in the film, many of whom I knew were long dead. That is until the day, when thumbing through the pages of the *Annuaire du Spectacle*, the bible of French show business, I chanced upon his name in a listing of young actors. His name, it turned out, should never have been there, since he'd given up acting several years before, having decided to retire at age 17 at the end of a long career as one of France's most celebrated child actors. He co-starred with some of the French cinema's best-known names, among them Jean Gabin and Jean Marais.

But it is undoubtedly Bing Crosby who proved to be the co-star who most marked Christian Fourcade and helped shape his life. When I finally managed to establish contact with Christian, who had the kindness to reply to my query and invited me to meet with him in Normandy, where he lives with his wife and son Paul. I was surprised to learn that upon retirement from the screen, he had chosen to move away from Paris and settle in Normandy to raise race horses.

Certainly Bing played a role in his career choice, as Christian very proudly showed me the correspondence he had kept up with Bing until his death. In the letters, Bing regularly inquired about Christian's stable, indeed sent him a subscription to a horse-raising periodical which he recommended. Then, too, every Christmas without fail there was a gift for Christian that arrived in the mail.

As for the making of *Little Boy Lost*, Christian has very happy memories of working with Bing. He describes him as a simple and kind man who ended up becoming as much of a father to Christian in real life as he does in the film.

Christian also told me about the several months he spent living in Los Angeles, where much of the film was shot on Paramount's back lot, where the Montfort-Méré train station had been partially reconstructed. Christian remembers how his mother, who plays a brief role in the film, refused to let him live in a hotel room for fear that he would take on the bad habits of the local American boys whom she had seen on drugstore floors reading comic books. She also wanted to ensure he would eat properly and not grow fat on hamburgers, the American dish that had not yet arrived in France.

Even with his mother's home cooking, Christian ended up putting on a bit of weight, so much so that the film's make-up specialist had trouble making him look

as thin as the sickly 1948 postwar orphan he was supposed to portray. As for the train station, Christian told me that it was in Montfort, in front of the real train station, that Bing received the telegram from his doctor announcing to him his wife's terminal cancer. It explains why Bing seems to be authentically moved, in one of the final scenes of the film, when he awaits the train to Paris, having concluded that Christian was not his child. If Bing looks so pained at being unable to decide whether Jean is in fact his son, it is in large part because of the pain caused upon learning of the impending death of his real-life spouse.

Christian also introduced me to another of his co-stars, Binkie, his toy dog—today a bit moth-eaten—who plays a central part in the film. It is Christian's recognition of Binkie in the closing moments of the film that makes Bing realize that Jean is indeed his true son and that he need not return to Paris and America empty-handed.

Christian also helped me locate another of the movie's principal actors, Nicole Maurey. I'd spent months unsuccessfully attempting to locate Nicole in Hollywood, where she had spent much of the 1950s not only starring in *Little Boy Lost* but being directed by the likes of Blake Edwards. She had also spent some time in England, where she had a successful career as a television actress.

After I told Christian about my discouragement over not having been able to locate Nicole, he took out his address book, pointed to her name, and noted that she lived in the same village I did, Marly-le-Roi, a suburb of Paris with a population of 17,000. As it turned out, she lived only a couple of streets away in a house in front of which I'd run regularly during my nightly jogging jaunts.

I later had the chance to meet Nicole, whom I'd already noticed without knowing who she was, in the street and at some of the local stores. Today, almost 50 years since she portrayed Lisa, Nicole is as beautiful and lively as she was in *Little Boy Lost*, the film where I first spotted her at the age of five. I've never forgotten some of those scenes. Most importantly, she proved to be my very first contact with *le femme française*.

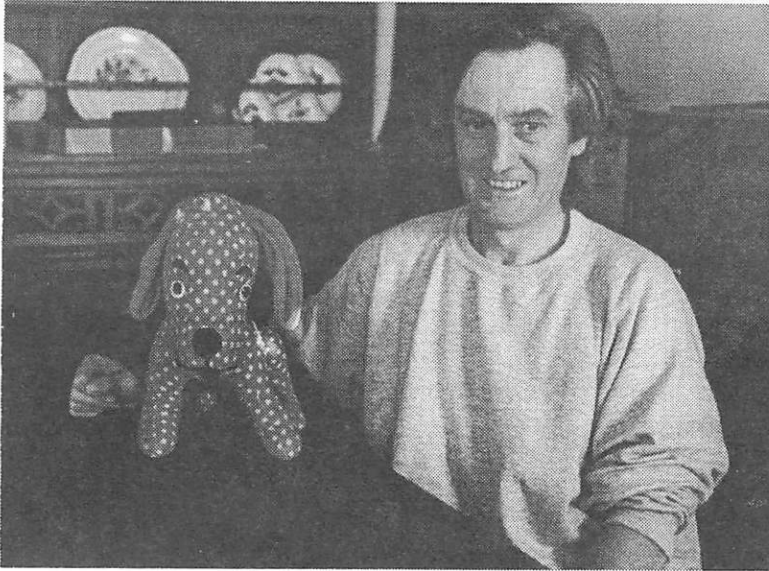
Nicole, who continues to play small roles in French made-for-TV movies, revealed something to me that I don't believe she has ever told anybody else: the role she was originally supposed to play was that of Nelly, the sexy vamp-like niece of the Montfort-Amaury hotel owner, played in the movie by Colette Dereal. When Nicole showed up at Paramount's Paris offices for casting, however, it was decided she would play the role of Bill Wainwright's wife, the mother of Jean. To this day, Nicole says she doesn't really understand why she was given the more important role, and anybody who has seen Nicole in her subsequent films will certainly agree that she would perhaps

have been better suited for the role played by Colette Dereal. It is Colette, a professional singer who died in Marseilles in 1988, whose voice you hear when Nicole sings her duet with Bing at the opening of the film.

One person I would have liked to interview for my book was Claude Dauphin, the actor who plays Bing's best friend in the movie. It is he who sends Bing the telegram shown at the beginning of the film that sets in motion Bing's 1948 search for Jean. I learned that he died many years ago. I was always struck by his remark to Bill made at a moment when he was extremely discouraged and had come close to calling off his

search: "Before you find your son, Bill, you'll first have to find yourself."

Editor's Note: Paul Michaud was born in the United States and educated at Brown and Harvard Universities. He later taught several years at Harvard and moved to France more than a quarter of a century ago. Based in Paris ever since, he is a foreign correspondent and has worked notably with *The Economist* and the BBC World Services. He travels frequently to Africa, the Middle East, and South Asia, where in Sri Lanka he is associated with the science fiction writer Arthur C. Clarke.



**Recent photos of Christian and Nicole
with Binkie taken by the author**



**This flag is made, in God's design —
This flag of yours, this flag of mine!**

**For with this flag He clearly gives
A sign for all the world to see
That in this Nation moves and lives,
The Will of God that Men be free!**

**This flag is made, in His design!
Thank God this flag is yours and mine!**

Courtesy of Bob Pasch

In memory of those who lost their lives in the horrors of September 11, 2001.

Swing with Bing—In Rice Lake, WI.

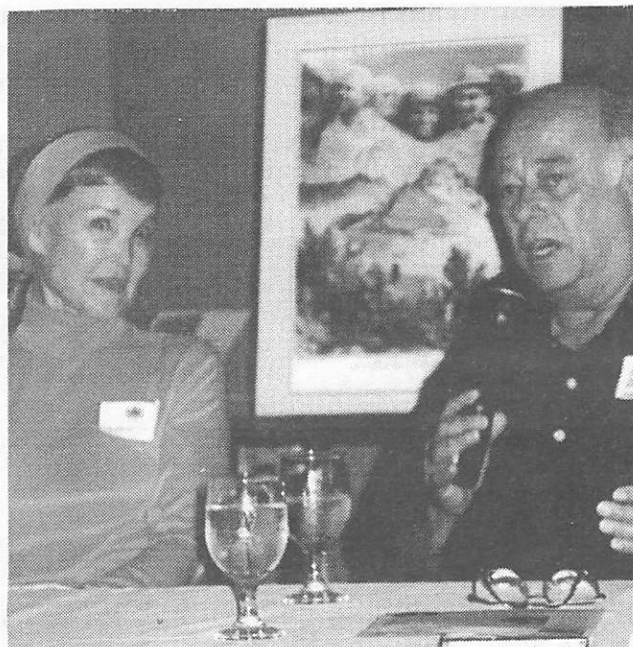
By Greg Van Beek

SOMETIMES dreams really do come true! I had never imagined I would ever have the opportunity to meet our Honorary President, Kathryn Crosby, much less have it happen right here in Wisconsin, where I've resided my entire life. But fate and some good friends intervened and made this dream become a reality.

Ron Hall of Festival Films in Shorewood, MN informed me in mid-June about an upcoming golfing event at the Turtleback Golf Course, Dining and Conference Center in Rice Lake, WI on Thursday, July 12, 2001 that Kathryn Crosby would be attending.

Since I'm not a golfer, and Rice Lake is a good 4½ hour drive from West Bend (285 miles one way, to be exact), I was a little skeptical at first. Also, to further complicate matters, my Dad and I had a prior commitment early on Friday morning in Iola, WI at the Midwest's largest antique auto show. Being old car buffs, we have had this summertime tradition since 1982. This would mean another three-hour drive from Rice Lake.

My skepticism quickly changed to excitement when I found out there was to be a noon luncheon entitled "Swing With Bing," during which Kathryn would be an honored guest speaker. At a cost of only \$10 for the opportunity to meet Mrs. Crosby, I couldn't pass it up. Hotel reservations were quickly made and driving



Kathryn Crosby and Bob DeFlores

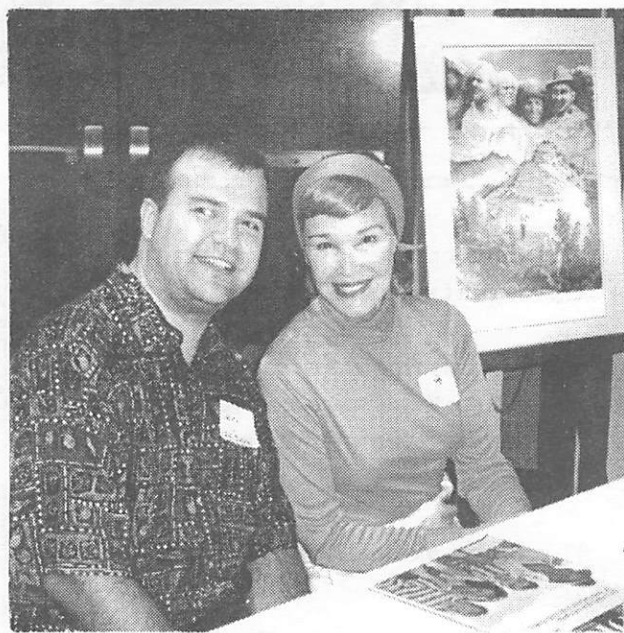
routes planned. Soon the "big day" arrived. Bright and early, at 5:30 on July 12, we hit the "Road To Rice Lake."

Surprisingly (to me) this was the fourth year Mrs. Crosby has hosted the Reinhart Foodservice Pro-Am in Rice Lake, but it was the first to feature a salute to Bing in the form of the newly-added noon luncheon. The Pro-Am is a benefit for the University-Barron County to provide scholarships for its students. Golf pros gun for their share of the \$10,000 purse, along with a hole-in-one contest for a new car, a prize shoot-out for another \$25,000 in cash for a hole-in-one, and, along with the spectators, could purchase raffle tickets for various prizes. I didn't win anything.

To give you an update on Kathryn Crosby's recent activities, I quote from the press release issued for the event:

Kathryn Crosby is a cultural ambassador to the world. From the Music Box Theatre on Broadway to the Red Torch Theatre in Siberia, Russia, Kathryn Crosby lights up any theatre marquee around the world with her brilliant stage craft, her warm and effusive personality, and her delightful sense of humor. By her good works on stage and off, Kathryn Crosby transcends all geographical and political boundaries.

Having completed a year on national tour and Broadway creating the role of Melissa Frake in Rodgers and Hammerstein's new musical, *State Fair*, Kathryn Crosby traveled to the



Greg Van Beek and Kathryn Crosby at Rice Lake

Red Torch Theatre in Novosibirsk, Siberia, Russia, to star in the Russian premiere of *Hello Dolly!* It was Kathryn's second tour de force in Russia, where, in 1994, she first tackled the Russian language as a guest star in Chekov's *The Seagull*.



Arne Fogel and Kathryn Crosby

Having become a favorite in the Russian theatrical community, Kathryn returned to the Red Torch Theatre in 1998 to star in the Russian premiere of *The Lion In Winter*. The beneficiaries of Kathryn Crosby's good work span the globe, and after hosting a golf tournament fund-raiser on behalf of the northern campus of the University of Wisconsin in Barron County, the idea of a cultural exchange production of *The Lion In Winter* between UW-Barron County and the Red Torch Theatre in Siberia was proposed. The event attracted cultural and media interest from both the United States and Russia.

Born in West Columbia, Texas, Kathryn earned a B.F.A. from the University of Texas as well as an R.N. degree from Queen of Angels School of Nursing in Los Angeles. She began acting at age 3 in *Toymaker's Dream* and continued at age 14 in *Henry's Hired Aunt* and *Mama's Baby Boy*.

Kathryn's many stage roles include Margaret in *Dear Brutis*; Hero in *Much Ado About Nothing*; Cordelia in *Sabrina*; Doris in *Same Time Next Year*; and Sarah in *Guys And Dolls*. She also starred in national productions of *Peter Pan*; *Mary, Mary*; *The Prime Of Miss Jean Brodie*; *I Do, I Do*; *Arms And The Man*; *The Guardsman*; and *Oh Coward*, among others.

Kathryn appeared on many Bing Crosby Christmas Specials, as well as her own *Kathryn Crosby Show*. Fluent in German, French, Spanish and Russian, Kathryn is the author of *Bing And Other Things*, *My Life With Bing*, and *Kathryn Crosby's State Fair Cookbook*. She is hosting the fourth Reinhard Foodservice Pro-Am as a demonstration of her dedication to the support of young aspiring actors from all parts of the country "Beyond Broadway."

In addition to Mrs. Crosby, other featured guests included Club Crosby members Arne Fogel and Bob

DeFlores. Bob is a film historian who has worked to locate and preserve films for nearly half a century. From rare newsreels, sports footage and comedies to features — plus early jazz and big band clips — he has miles and miles of film footage. He has contributed to the *Playboy Jazz Festival* and is often called out for rare footage for A and E's *Biography* TV series. He can bring life to any documentary, film tribute or TV special. His work has included the Grammy Awards and Kennedy Center Honors.

Bing is one of Bob's favorite stars, so he collected many rare Crosby films, including *Please* (1933), *The Fifth Freedom* (1951) and *Here Is My Heart* (1934). In fact, one of Bob's films was shown at the Bing Crosby National Pro-Am at Pebble Beach in 1977. A few months later, Bing invited Bob to his home to borrow and copy anything he wished from his film vault. A lucky man indeed!

One of Bob's latest productions was being offered for sale at this event, a DVD comprising four of Bing's Mack Sennett shorts and, as a bonus, three of the songs from the 1933 short *Please*. Bob's friend and co-producer on various projects (and a member of Club Crosby), Ron Hall of Festival Films was also in attendance, selling reproductions of movie posters from Bing's films, as well as those from other classic stars' films and exclusive Crosby videotapes, including the popular *Golfing With Bing and Bob*. Ron kindly let me display some Club Crosby membership applications on his table, as well as a few copies of *Bingang* for interested parties to peruse.

Arne Fogel is a Twin Cities broadcaster, singer, writer-producer, music historian and expert on pop music and the entertainment industry. He is also a nationally-recognized expert on Bing Crosby's career



Ron Hall of Festival Films

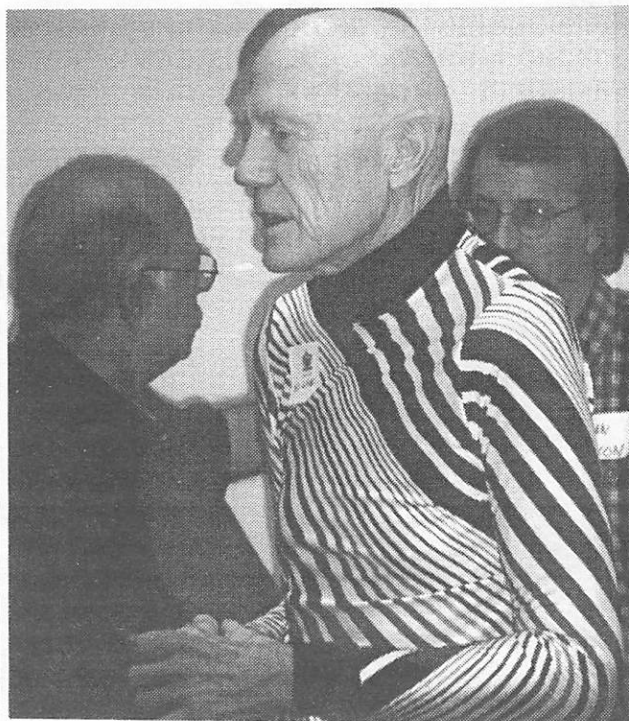
and has often provided rare Crosby material to productions ranging from *Entertainment Tonight* to *Remembering Bing*, produced by Chicago's PBS affiliate WTTW-TV. He is also cited as a "Crosby expert" by fellow Club Crosby member Gary Giddins, author of the definitive biography, *Bing Crosby—A Pocketful Of Dreams*.

From 1985-98 he hosted a radio show, *Bing Crosby On Record* on the Twin Cities station KLBB. In June 2001 he returned to KLBB with a new show, *Arne Fogel Presents Bing And Company*.

Arne frequently gives presentations to groups on the music of Bing Crosby. He has also developed and taught a class entitled *The Music And Art Of Bing Crosby* as a University of Minnesota extension course. Arne's memorabilia collection includes a complete collection of Bing's commercially-released studio recordings, hundreds of broadcasts, dozens of taped interviews, as well as hundreds of publications and videos.

When we entered the Turtleback Golf Conference Center at about 10:45 a.m. the unmistakable voice of Bing could be heard permeating the air, drawing me closer to where it was originating. Bing was singing "The Best Things In Life Are Free," and what I saw certainly was one of the best things I'd ever witnessed concerning Bing! Arne was playing Crosby CD's throughout the day, beginning with Bing's later United Artists recordings from 1975-76. When the high-powered 1975 recording of "Great Day" was played, I saw one college-age girl spontaneously start dancing as she worked on setting tables for the luncheon. "Hey!" she exclaimed, "This is really great music!" Yes, it was!

It was a joy for me to meet Ron, Bob and Arne — people I'd known only through correspondence and phone conversations, but never met in person. They are all great guys, and they welcomed me like a member



Dr. Bill Sullivan, Kathryn's Escort

of the family. I felt right at home as Arne showed me his fabulous collection, and we talked about the various items he had on display, as well as posts both of us made on Steven Lewis' Bing Crosby Internet Museum bulletin board. Later, he gave me the enormous task of "standing guard" over his collection while he made a trip to the rest room. I was more than a little nervous as an elderly woman began paging through one of his albums of rare and extremely fragile 78rpm records, which included a test pressing and another with the label autographed by Bing. Bob was very busy setting up the film equipment for the rapidly approaching luncheon, but we managed a quick handshake, and I was able to give him a short 16 mm film of Bing I recently acquired, so that he may transfer it to video.

There were also a dozen or so copies of Gary Giddins' fine book *Bing Crosby—A Pocketful Of Dreams* for sale to patrons at the luncheon. I understand Mrs. Crosby took time to sign copies of the book, telling Arne that it "reads very easily." She also quoted from the list of Bing's accomplishments contained within Gary's introduction, in answer to a question posed to her. I was happy to see that Mrs. Crosby apparently approves of the book.

About 150 people attended the luncheon, the majority being middle-aged (and up) women. I suspect most of them were the wives of players in the tournament. Soon we all took our seats at round tables that seated about 8 or 10 people each. I was seated next to Ron Hall at the table directly in front of the dais where Kathryn would speak. It was a perfect vantage point to



Part of Arne's Collection

shoot some photos during the speeches. There was a movie screen set up behind the dais, and a beautiful painting by Lloyd Chapman of famous golfers on Mount Rushmore that was to be part of the silent auction, which took place at 4 p.m. One of the famous faces on Mount Rushmore was none other than Bing himself, complete with hat! It was a good likeness of him, too, I might add. Later, Kathryn autographed the painting.

Right on cue, around 12 noon, Kathryn Crosby entered the room to great applause as Bing sang "My Baby Said Yes" with Louis Jordan over Arne's stereo equipment. She was quickly ushered up to the podium and said a few words about the tournament and the charities it benefits before taking her place two tables from where I was seated. Prior to the luncheon, she had been out on the course, having her picture taken with the foursomes.

Arne Fogel gave a most interesting talk about Bing first up. I learned from him that the people who ran the event had asked him that morning to speak, and he had nothing prepared. You never would have guessed it from the totally professional job he did. As Arne said, "I don't know what I said, but somehow it lasted the required 20 minutes or so." He told of the time he saw Bing in concert in 1976 and managed to meet up with him on the street prior to the show and get his autograph. He also pointed out that during WW2, Bing Crosby was more popular than the Pope and President Roosevelt combined!

Bob DeFlores got up next and described the film clips we would be seeing as we dined. He mentioned my name during his speech and the fact that I've uncovered some rare Crosby films. He also mentioned Club Crosby and our rich heritage. It was most kind of him to share his time in the spotlight with us. As the films rolled, we dined on delicious chicken breasts with raspberry sauce, wild rice, and melon wedges, along with coffee and/or wine. For dessert there was cheesecake with chocolate sauce. Arne and Bob were seated with Mrs. Crosby and Doctor Bill Sullivan, who accompanied Kathryn to the event.

Dr. Sullivan has written three novels which were offered for sale at the event. Each copy was autographed by the author as well as Mrs. Crosby. The one I purchased featured a painting rendered by Kathryn Crosby herself on the cover, proving she truly is a multi-talented individual! Kathryn wrote about Dr. Sullivan in her book *My Life With Bing*. He is pictured on page 296 of that book.

I had a hard time concentrating on the meal (as good as it was) with all of the great film clips Bob put together showing on the screen in front of me. He started with a duet by Kathryn and Bing from his February 15, 1964 CBS-TV special. It was almost surreal watching Kathryn watch herself 37 years earlier singing "Dream" with Bing. It truly was a "dream"!

He followed this with the hilarious golf sequence

between Bing and Bob Hope on the Paramount lot from 1947's *Variety Girl*; clips from a WW2 charity golf match with Bing, Bob Hope, Fred Astaire, Jack Benny and Frank Sinatra; and "The Little White Pill On The Little Green Hill" as sung by Bing in the 1940 short *Swing With Bing*.

Next up, as a nice tribute to Perry Como, who passed away only two months earlier, was the complete closing medley of duets from the two "Mr. C's," when Bing guested on Perry's *Kraft Music Hall* TV show in 1960. Last, but not least, was a dance number with Kathryn and Peter Gennaro, also from Bing's February 1964 CBS-TV special. Everyone in attendance seemed to enjoy the clips and applauded at the conclusion of each.

Following the lunch and film clips, one of the people from Turtleback Golf asked a trivia question, with the winner receiving a \$10 raffle ticket. She first told the audience that "our resident experts, Arne, Bob and Greg are disqualified." The question was one I'm sure most everyone reading this knows the answer to: "What were the names of the other two Rhythm Boys along with Bing Crosby?" Of course it was Al Rinker and Harry Barris. I was happy to see that a younger fan knew the answer and won the prize.

This was followed by an informal question and answer period with Arne, Kathryn, and Bob seated at the dais fielding questions from the audience. Bob told how Bing wanted him to screen the 1934 Bob Hope short *Going Spanish* at his 1978 Pro-Am in Pebble Beach "to get even with Hope." *Going Spanish* was so bad "they were going to make John Dillinger sit through it twice when he was captured," as Hope once quipped. Unfortunately, this didn't happen, as Bing never saw the 1978 Pro-Am.

Mrs. Crosby talked about her children and current activities. If memory serves me correctly, she said that Harry resides in New York and is involved with the stock market. (Harry made numerous TV appearances as an eye witness to the tragedy in New York on September 11. In an interview with Katie Couric on NBC's *Today Show*, Harry mentioned that he was on his way to work at Merrill Lynch near the World Trade Towers when the first plane struck the building.) Nathaniel handles a golfing business. Mary (who has dropped the "Frances") is enjoying motherhood. Doting grandma Kathryn talked about her little angel, Benjamin Brodka, Mary Crosby's son.

Kathryn also told some of the more familiar stories, too, such as how she met Bing, and she joked about the many marriage proposals and I-o-n-g trip to the altar. She mentioned how nervous she was the first time she performed with Bing on his 1958 *A Christmas Sing With Bing* radio show, singing "Away In A Manger." "There were 27 violins in the Paul Weston Orchestra!" she exclaimed. Someone asked how Bob Hope is doing, and she replied, "He's doing as well as can be expected

for a man of 98."

She recalled Bing's 1962 TV special with Edie Adams, saying she herself persuaded Bing to have Edie on the show as a guest. Edie's husband, comedian Ernie Kovacs, had recently been killed in an automobile accident.

She also mentioned Bing's Spanish album, which she called *El Señor Bing*, but she was actually referring to *Bingo Viejo*. Since she speaks fluent Spanish, upon hearing an early tape of the album, she told Bing he was pronouncing the words all wrong. She proceeded to teach him the correct pronunciations and insisted that he redo the vocals, which he did as an overdub at his own expense.

Mrs. Crosby also talked about Bing's mother and how she committed "blasphemy" by tearing the page out of the family Bible which contained the year of her birth. Bing and Kathryn never knew her true age. Arne managed to produce proof, citing 1873 as the year she was born.

Kathryn then told an amusing story of a time when Bing was golfing alone with 14-year-old Nathaniel. A female fan came running up to him, all excited. "Oh, Mr. Crosby," she said. "You're my favorite singer. All of my children were conceived listening to your records." Kathryn said she couldn't imagine how Bing, a very religious and conservative-minded man, handled that situation! Nathaniel never told her.

After the question and answer period, Bob and Arne waved me up to the dais for my big moment: an introduction to Mrs. Bing Crosby! I was afraid I'd be "tongue-tied," but such was not the case. Mrs. Crosby is most gracious and down-to-earth, and I found her very easy to talk to. I mentioned Club Crosby to her, and how we are now in the *Guinness Book Of World Records* as the oldest active fan club. She said, "Oh, yes, I know. Isn't that wonderful!" I then presented her with a photo and asked if she could autograph it for me. "Of course," she said. "I'd love to." She marveled at it first, recalling that it was from one of the Christmas specials. It was, indeed, a color publicity shot of the two of them from Bing's 1976 Christmas show.

A little while later, after a number of others had received autographs, I asked if she would mind I had my picture taken with her. "Absolutely!" she said. "Sit right down." So now I had two wonderful souvenirs of my time spent with the great lady!

As I said, Kathryn was very easy to talk to and approach. I never had the feeling she was "above me" in any way. In fact, when I found her strolling by herself later than afternoon, admiring the memorabilia and Ron Hall's posters, I joined her. We chatted briefly about some mutual friends. It seemed as though I was talking to my neighbor, instead of a "legend's" wife! Not long after, she departed to visit a friend's house in Rice Lake but was returning in time for the 4 p.m. wine tasting and silent auction and the barbeque dinner at 6

p.m.

At 2 and 3 p.m., in a meeting room downstairs just off from the "19th Hole Bar," Bob DeFlores screened more Bing films. I ventured down in time to catch the enjoyable 1966 TV Program "Wayne and Schuster Take An Affectionate Look At Bob Hope and Bing Crosby." Bob pulled up a chair next to me, and we had a nice chat all about Bing while enjoying the popcorn and film. He is a very nice man who knows a lot about classic films and preserving them.

Following the Wayne and Schuster show, Edward R. Murrow's 1955 interview with Bing on *Person To Person* was screened. Seeing Bing interviewed "live" from his Holmby Hills residence prompted me to ask Bob about his visit to Bing's house in Hillsborough while Bing was recovering from his accident in 1977. Bob told me, "When Bing came to the door, he didn't have his toupee on, but he grabbed a hat so we could have our picture taken on the front porch. Afterwards, he went back inside and put the toupee on while I was setting up the first reel to screen for him."

My dad and I had to leave at about 3:45 p.m., so we could make it to the hotel in Marshfield, WI (60 miles from our destination of Iola) by the 6 p.m. cut-off time to check in. So, unfortunately, we missed the wine-tasting and silent auction from 4 to 6 p.m., followed by the barbecued rib dinner at 6 p.m. To complete the story, I will let Arne tell the rest of the day's activities in his own words, via a post he made to Steven Lewis' fine web site:

As Kathryn was quietly examining the Crosby records and memorabilia I had on display, I found myself wondering what was going through her mind. We forget sometimes that this guy whose records and videos we collect and enjoy with such pleasure was a real flesh-and-blood man, and here was a woman amongst the "collectibles" who shared a life with the actual person. It was something to contemplate! Anyway, there was golf that afternoon, which I did not view because, due to my collection being on display, I was uncomfortable with the thought of leaving the premises.

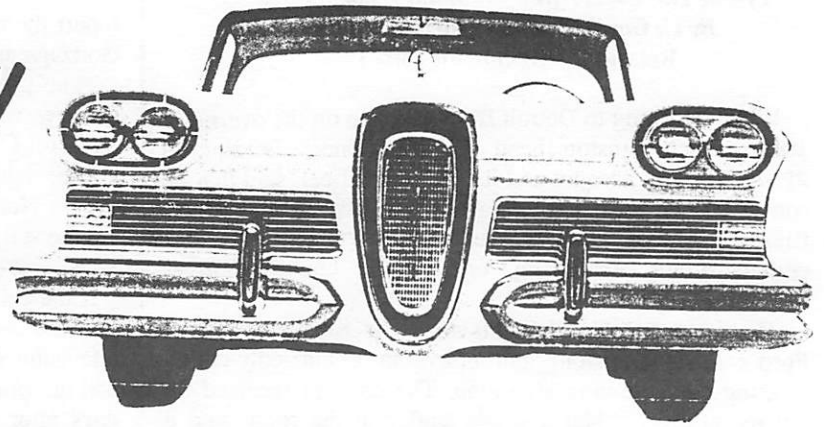
Later that evening there was the huge, wonderfully messy barbecue dinner, followed by more Crosby chat. I also had a nice talk with Dr. Sullivan, who had brought along some copies of books he'd written. I indulged myself by handing a copy of my new CD to Mrs. Crosby, telling her that "I don't care if you ever listen to it. It's just a kick for me to know that you have it!" She was very gracious about this, as she was about everything that day. She was, in fact, one of the last people to leave that evening. She really gave her all.

It was a wonderful day that I won't soon forget! I left Rice Lake with some very happy memories that will last a lifetime. My thanks again to Ron Hall for alerting me to the event, and to Bob DeFlores and Arne Fogel for their many kindnesses, not the least of which was going out of their way to make sure I met Mrs. Crosby. And, of course, my deepest thanks to our Honorary President for being all I'd hoped she'd be — and then some. I'm ready for next year!

G.V.B.

THE EDSSEL SHOW

Three Behind-the-Scenes
Accounts of the Making
of This Star-Studded Special



This article contains different accounts about the planning, producing, and performances on *The Edsel Show*, which aired on October 13, 1957 on the CBS network. The Ford Motor Company and its Chicago advertising agency, Foote, Cone, and Bedding, who were hired to handle the Edsel account, mulled over several different ideas of how to promote the new car line on television in an effort to boost interest and, hopefully, sales. Weekly advertising on the already established Western show, *Wagon Train*, was nixed, as was an idea to present a televised version of the hit musical *Annie Get Your Gun*. Ultimately, Bing's name came up, and when the idea of hosting a television special was run by him, he jumped at the chance.

This would be the first television show to feature him as star and host. Bing would also hit upon a novel

way to use this show to raise serious money for his alma mater. He made a business arrangement which named Gonzaga University as producer of the show. This deal enabled Gonzaga to reap the profits generated by the show. This was a very smart move, tax-wise, by Bing, as it allowed him to contribute a generous endowment to the school without any of it coming directly out of his own pocket.

Needless to say, the show was a huge success and was named one of the best variety shows of the year. Unfortunately, this didn't translate into the increase in Edsel sales the Ford Motor Company was hoping for. The truth was that the car was ugly, and no amount of promotion was going to sway car buyers to purchase something they didn't want in the first place.

M.S.



Louis Armstrong, Frank Sinatra, Rosemary Clooney, and Bing Crosby

From: The Edsel Affair . . . What Went Wrong

By C. Gayle Warnock [former Public Relations Director for Ford]

While returning to Detroit from Chicago on the overnight train, Chuck Winston [head of Foote, Cone & Belding ad agency's Edsel account and its Chicago office] said that he conceived the idea of a TV show starring Bing Crosby, Bing's oft-times radio partner, Rosemary Clooney, and perhaps Louis Armstrong, one of the country's great trumpet players.

He expressed his thoughts to Dick Krafve [head of Ford's Edsel Division] and others in a hurriedly-called meeting the following afternoon. The concept received an icy reception. "Not a single staffer in the room said a word," Winston remembers. "When we left and were walking down the hall, I turned to Jack Simpson, our broadcasting director and asked, 'Why didn't you guys support me?' Simpson answered: 'Bing Crosby is over the hill,' and Fax Cone [advertising director] agreed with him." (Crosby was a youthful 53 at the time.)

Winston's idea was not entirely lost on Simpson, however, and about a month later, when he learned that Crosby had decided to do his first live television show, with the proceeds going to Gonzaga University, Simpson called Winston from LA and suggested the television proposal be presented to the Edsel Division once again. This time, Krafve and his staff gave Winston the go-ahead.

Why Krafve, et al, effected such a quick turnaround is not clear. It is possible that Krafve viewed the original proposal as an idea without substance. He was, after all, quite eager to get a program nailed down, but Crosby was a radio personality and had been on television for only two or three guest shots. More than likely, Krafve liked Crosby's plan to give the net proceeds to Gonzaga University, whose former president, Father Frank Corkery, S.J., had been Crosby's classmate. Krafve was tight with a buck and the prospect of the money going to someone other than Crosby, whom Krafve figured had about all the money he could use, may have had a personal appeal.

And so, Crosby was signed without further ado and without the slightest knowledge or promise of who would appear on the show, who would write the show, or for that matter, the form it would take. Crosby, liked by young and old, with a reputation in the business that was beyond reproach, was acceptable to even Jim Nance [Ford marketing and advertising executive] and Charley Moore [Ford's Vice-President for Public Relations].

Meanwhile, the advertising agency had been working frantically to clear time on any network in September or October for a 60-minute show. Failing that, the Edsel Division accepted Lincoln-Mercury's offer to sit out the Ed Sullivan "Toast of the Town" show for one Sunday night, permitting Edsel a prime time and evening for its highly-publicized introduction. By design a news release by the agency failed to set a time or indicate the type of show that would be aired.

Finally, in mid-July, Crosby's signing was announced and Albert Weisman [head agency publicist] went back to work. Irv Kupcinet, *Chicago Sun-Times* syndicated columnist and an old pal of Weisman's, was the first to

report the unusual contract. The contract, in fact, was with Gonzaga, not Crosby!

The publicity for the Edsel show was a big boost for Crosby, who had been gainfully employed at \$10,000 a week on CBS radio. It catapulted him into the big time, a unique television personality in demand the Free World over. Not that Crosby was working cheap, but he was not yet the star he would become.

If the Edsel Division had nothing else to look forward to, it could anticipate with some satisfaction the approaching television show with Bing Crosby. The efficient crooner had not procrastinated in selecting his co-stars and, in a few days after his signing, announced that his old radio sidekick, Rosemary Clooney, had agreed to appear with him, as had Louis "Satchmo" Armstrong. Further, he said, Frank Sinatra had agreed to "share" some songs and comedy with him. Sinatra and Armstrong had long been two of Crosby's favorite entertainers.

Later, during rehearsals at the CBS Studios in Hollywood, Crosby told how he got Sinatra to sign on the show. It would be the first in only a very few times the two "crooners" with generation-apart audiences, would appear together, and the anticipation of such an event was the subject of much discussion in the trade.

Crosby said that he was lunching at the Brown Derby shortly after signing to do the Edsel show when he spotted Sinatra at another table. "I waved to him and he waved back. He completed lunch before I did and stopped at my table on his way out. He had read *Variety* and knew about the Edsel show and said something to me about it being a great showcase for newcomers, since most of the money is going to Gonzaga."

Crosby laughed as he relaxed in the rehearsal theatre 15 rows from the stage. Crosby said it occurred to him that perhaps he could entice Sinatra to perform for nothing if he, in turn, would agree to appear on one of Sinatra's specials at some future date. "I propositioned Frank, and right there, over a demitasse, we shook hands," he explained. (Crosby promptly repaid Sinatra by appearing on the latter's Christmas show.) Undoubtedly, Crosby got many of his guests at reduced prices just for the opportunity to be on his first TV show.

But while Crosby was in a position to play "tit for tat" with Sinatra, he did not seek that kind of an understanding for another aspiring entertainer to whom, Crosby admitted, he paid "five thou" for a three-minute act, and not a very good act, either.

It would be called nepotism anywhere else, but in the mid-fifties, Crosby was simply being a loving father. For the entertainer Crosby hired was his youngest son, Lindsay, who stumbled through a forgettable number called, "In The Middle Of An Island" which, mercifully, was never heard again.

Each of the four principal artists was offered an Edsel to drive for several weeks prior to the show, and both Ms. Clooney and Crosby accepted, although I never saw Crosby drive his. Ms. Clooney, however, drove from her home to the studios and one day mentioned to me, in the CBS elevator, that she was having trouble starting her Edsel.



Bing, Louis, and Frank

I asked for her keys, switched her car with an identical black one and returned the new keys. The switch apparently was satisfactory, as she continued to use the substitute. (Years later I heard Ms. Clooney relate this story to NBC's Tom Snyder, saying that the replacement car belonged to Henry Ford II. This probably was my fault. I told her I had switched her car with the boss's car. I meant my boss, Dick Kravfe.)

Crosby was at the top of his singing career, albeit not a television star as yet, when he did the Edsel show. He had starred in nearly 50 movies, including six "Road" pictures with Bob Hope, and had won an Academy Award for his role of the priest in *Going My Way*.

It was no surprise then that his first TV effort became the second highest rated show of the year. (Beating him out was the show Jim Nance [Ford Marketing and Advertising Executive] turned down, *Annie Get Your Gun*.) Fifty-three million viewers watched the show, more than the combined total that watched *Pinocchio*, starring Mickey Rooney, and Standard Oil's *75th Anniversary Show* with several stars of stage, screen and television, both of which were telecast the same Sunday night.

Crosby was a perfectionist and came to the first-day rehearsals with his lines solidly memorized. When he was not on stage, he sat in the theater, seemingly relaxed, but always with an eye on the action.

Sinatra lost no time in learning his lines, either, as well as the lines of everyone who appeared in his scenes, but Rosemary Clooney seemed awed by the company she was keeping and broke up at some of the one-liners the two male singers tossed at each other. Louis Armstrong was a basket case, unable to remember his lines and seemingly unable to respond to cues. He failed so many times during rehearsal to come on stage on cue that his number was pre-recorded. During the telecast (live to the East and Midwest) a surprised Sinatra found himself holding a one-man conversation with Armstrong, reciting first his own line, then helping the nervous trumpet player remember his. To those who had attended the rehearsals, the exchange was hilarious.

The show was a slick, professional piece of work produced and written by Bill Morrow. Even when the sparkling lines were garbled, as they were with Armstrong and Sinatra, they came off with spontaneity. Played in front of CBS prop room scenery (nothing new was constructed), the playing costs to the producer, Gonzaga University, were less than \$100,000.

As soon as the performance ended, we threw a celebration party at Chasen's, and with an exuberance usually shown by a first-time sponsor, we invited the entire cast to attend. Virtually everyone showed up, with the notable exception of Sinatra and Bob Hope, who made a very brief and surprise cameo appearance in the show. Sinatra, who had brought Lauren Bacall to the performance, apologized and said he had a previous engagement. Hope was off right after the show on another personal appearance. All of the other principals showed. Crosby brought his date of the evening, Inger Stevens, a beautiful Swedish girl who had just made her American debut in *Man On Fire*, an undistinguished film with der Bingle. [Bing married Kathryn Grant just 13 days later on October 24, 1957.]

Much to everyone's surprise, Crosby arrived at the party sans toupee. Benson Ford was so shocked by the sight of the bald-headed singer that he asked me if I would ask Bing to pose with him. When I told Crosby of Ford's request, the gracious artist laughingly agreed, but only on one condition: "Providing you keep the prints locked up someplace and see that the negatives are destroyed. I don't want to see a picture of me and Ben in one of your company publications," he warned.

The Edsel Show was telecast live to New York and the Midwest, then kinescoped to the West Coast three hours later. I figured this might give us time to get the *New York Times* review of the show before it ended in California. So we set up two of three TY sets at Chasen's and invited everyone to remain for the re-broadcast.

John Sattler had made arrangements for the review to be read to me from the *Times* city room at 11:30 PM, EDT, halfway through the West Coast telecast. The arrangement went off on schedule and immediately after the show I read to the audience the Monday *Times*. The critic found the show most entertaining, of course, and the cast and guests cheered the review heartily. Then called for Crosby to take a bow, which the crooner did in his modest way. The television show may well have been the only real success Edsel ever had.

Several months later, I received a kinescope of *The Edsel Show*, a gift from the singer. I had not asked for it, nor had Crosby offered it to me. The film came as a complete surprise, with a note that said simply, "Thanks, Bing."



Rehearsing The Show



From: *Girl Singer* by Rosemary Clooney

"Frank's gonna blow it," Bing said to me. "He's gonna blow it, and you and I are gonna have to bail him out." Bing and I were rehearsing for a Ford television special, to air on October 13, 1957; Frank hadn't bothered to show up. There was a difficult chord change in a medley we were doing, and we knew that if he didn't rehearse with us, he wouldn't get it.

I loved doing that show. Sinatra smoked a cigarette while he sang "Birth Of The Blues" with Louis Armstrong and his jazzmen. I wasn't pregnant that month, so I wore a sparkly dress with a wasp waist and a full, swirling skirt as I sang "Tenderly." Bing and I did a duet, a fast, jazzy version of "Don't Fence Me In." Dean Martin dropped in; he and Bing and Frank did a "Robin Hood" sketch. Bing and Kathryn Crosby sang "Dream," as my sister Betty and I had sung it for our WLW audition. Bob Hope sang the song from "Road To Morocco" with Bing: *Like Webster's dictionary, we're Morocco-bound!* Then Bing and Frank and I did our long medley – maybe fifteen minutes – with me standing in the middle. When Frank started in with "Blues In The Night" a cappella, it sounded fine for about a bar, until the band came in with a chord in a totally different key. Bing had been right – Frank blew it. But it didn't matter, because Frank shrugged and laughed at himself – "The note's *somewhere* in there" – and the audience loved it. Bing and I just looked at one another. The Voice could get away with anything.

It was a terrific show for me and, apparently, for the viewers: *Look* magazine gave it their Best Musical Show award. The sponsor didn't do so well, though. The show was built around the newest Ford offering, the 1958 Edsel. The only Edsel I ever saw was the one they gave me to drive while I was rehearsing. I came out of the CBS Building, up those little steps to the street where my purple Edsel was waiting, like the *Normandie* in drydock. Mr. Ford was right behind me, heading for his Edsel. I opened the door of my car and the handle came off. I turned to him, holding it out to him. "About your car. . ."

*From: Gonzaga University – Seventy-five Years
by Wilfred P. Schoenberg, S.J.*

In July, 1957, when plans for Bing's Edsel show were finally announced, the [Crosby] library was so far along that its opening was assured for mid-October, at least one month before schedule. [Bing, with his new bride, Kathryn, attended the library's dedication on November 3, 1957.]

The projected Edsel show was the big news of the week in entertainment circles. The *New York Times* was one of the first papers to print it: "Bing Crosby and Frank Sinatra," wrote Richard F. Shepard in the *Times*, "will co-star in a live show on CBS television on October 13. The high-priced singers will be paired in a special program sponsored by the Ford Motor Company to herald its new Edsel automobile. It will pre-empt the Sunday 8 to 9 PM spot held by the Ed Sullivan show. The show will mark Mr. Crosby's first appearance as a main figure in a live telecast, although he has been seen on TV film. In an unusual announcement it was said that the show would be package and produced by Gonzaga University 'as a benefit for that institution.' Gonzaga is Mr. Crosby's alma mater."

On the same day, *Daily Variety* in Los Angeles presented other details. "Edsel will pay \$350,000 for the Gonzaga U. tv package to star Bing Crosby and Frank Sinatra on CBS-TV Oct. 13. The Rev. Francis Corkery, prexy of Gonzaga, which is packaging as well as producing the hour-long show, is due in Monday to organize a production staff for

the show. Crosby is guest-starring on a Sinatra vidfilm for ABC-TV October 4, repayment for Sinatra's guesting on the benefit for the Groaner's alma mater. Other television stars offered their services for the so-called "blockbuster" show. Rosemary Clooney, Kentucky-born singer, joined the staff, and Louis Armstrong offered his valued services. The famous dance team, Conn and Mann, also offered theirs. Others in 1957's most spectacular were pianist Buddy Cole, the Four Preps, and the Norman Luboff Choir. Lindsay Crosby gallantly joined his father, so that the program had more celebrities than show space. Even George Rosenberg, Bing's agent, contributed his ten percent commission. Thus the estimated cost of the production was set at \$100,000, leaving \$250,000 for the library fund.

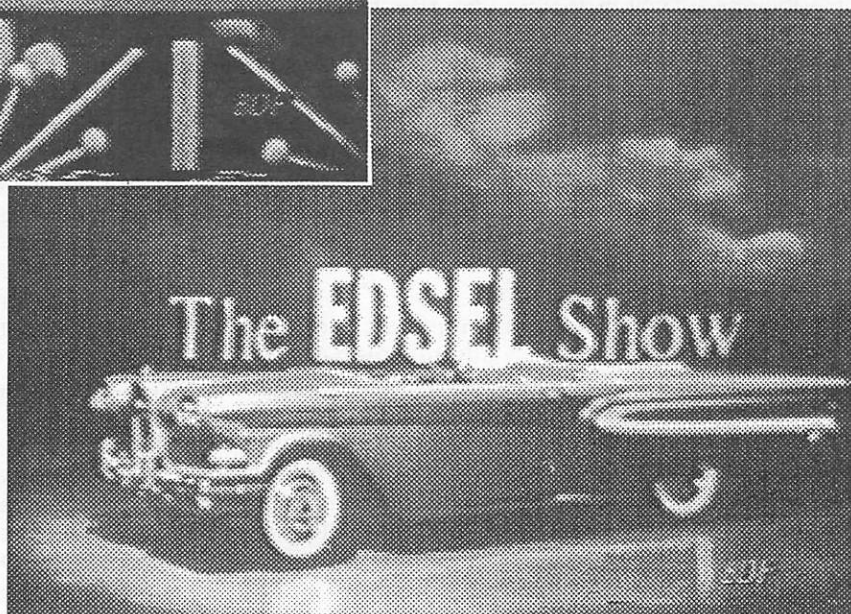
Exactly on schedule, the extravaganza was presented. Needless to say, it surpassed all expectations and won one of television's highest awards. *Look* magazine's Eighth Annual TV survey awarded it first place among the year's musicals. "The Edsel Show," said the report, "For the best individual show that illustrated superiority in production and direction, including spectaculars, operas, tributes, ballets and musical plays. The Sinatra-Clooney-Crosby team was an attraction that rated high with critics as well as the public." Father Corkery, who had painstakingly promoted the program, as well as the construction of the library, was no longer president of Gonzaga when the former was applauded by a whole nation and the latter was dedicated by Mr. Crosby.



**Above: Frank Sinatra,
Rosemary Clooney,
and Bing Crosby**

If you don't already have it, you can order this wonderful show on video from: Festival Films
6115 Chestnut Terrace
Shorewood, MN
55331

**Right: The much-maligned
Edsel on the show's title card**



¡EL COMPADRE BING CROSBY!: THE LATIN REPERTOIRE, PT. 4

by Edwin García, Esq.

Contributions: Malcolm MacFarlane, Tim Morgereth, Lionel Pairpoint & Greg Van Beek;
Photos/sheet music covers: Mark Scrimger & Edwin García

■ RUMBA, BOLERO & CALYPSO

Author Bobby Collazo reviews forty years of Cuban show business (1920-59) in his book *La Última Noche Que Pase Contigo: 40 Años de Farándula Cubana* (Editorial Cubanacán, 1987). Transmitting from Apartments 8 and 19 in Vedada Cuba, Collazo notes that in 1934 radio station C.M.O.X. specialized in programming music from the U.S.A. for the younger Cuban audience. Its *Radio Audencia* broadcast featured the recordings of Russ Columbo and Bob and Bing Crosby. By this time, Bing's career had blossomed with steady work in films, records, radio and public appearances; establishing him as top male vocalist. Thus, it should come as no surprise that his popularity would extend to Cuban audiences. In turn, Crosby and his contemporaries would embrace the energetic, dance-charged Cuban music of the '20s, '30s and '40s.

Cuba has been the source of more influential popular music genres than any other Latin American country: from the slow-paced *habanera* (discussed in Part II), *danza cubana* and *bolero*, to the up-tempo *rumba*, *conga*, *mambo* and *chachachá*. Also, Cuban derived forms such as the *pachanga* and *boogaloo* would have their impact during the '60s, primarily on the East Coast. Moreover, Puerto Rican musicians developed and became the main exponents of the modern day *salsa* music, whose foundations are Cuban based. In its contribution to American Pop music, only Brazil compares in influence.

Predominantly, the most typical forms have a binary meter with dotted rhythmic figures and syncopation. The basic building block of Cuban music is the African-derived *clave* (key), an offbeat 3-2 or occasionally 2-3 rhythmic pattern which covers two measures that are treated as if only one. Every element of arrangement and improvisation should fit into it. This characteristic ostinato is played on clave sticks: a pair of resonant, hard wooden sticks struck together. Clave is a simplification of a common West African organizing concept that consists of a regular total number of *sounds* and *silences*, usually carried on a bell. The concept is a musical one. Most dancers don't know the word. But, if a band plays "out of clave," they sense that something is wrong.

Along with this rhythmic style, Cuba introduced a battery of percussion instruments: clave sticks; cowbell; maracas; bongós; conga drums; timbales; and güiro (scraper). To be discussed shortly, the Cuban *son* was played by small bands of musicians: guitar and percussion trios or quartets; and the *septeto* combos. The muted trumpet style of these septetos (seven musicians) became a trademark "sound." For a number of Bing's recordings and radio spots, music director John Scott Trotter would incorporate the muted trumpet to give the arrangements a Cuban sound.

Initially, the decade of the 1920s saw the publication of many Latin songs. Then, the huge national success of *El Manicero* (The Peanut Vendor), *Mamá Inés*, *Siboney*, *Marta* and others opened the floodgates. This led to an evolving Latinization of the early 1930s popular music scene. In particular, *The Peanut Vendor* is credited with setting off the '30s *rumba* craze in the U.S. Rumba bands sprang up overnight. The trickle of non-tango Latin sheet music released in the 1920s became a flood. By September 1932, the leading music publishing company E.B. Marks listed almost 600 Latin American songs in its catalogue; tangos aside, most were Cuban or Mexican numbers.

The plethora of rhythms arbitrarily designated as *rumba*; the subcategory *conga*; and the *bolero* were the main Cuban dances which appealed to U.S. audiences from the late 1920s through the '50s. Hence, they are the subject of this article. Among the major promoters in spreading this music were not Cuban, but two Spaniards: band leaders Xavier Cugat and Enric Madriguera. In addition to recordings and film appearances, Cugat reached a national audience via his gig on the 1934-35 *Let's Dance* NBC radio programme.

And yet, Cuban musicians made important contributions as well. In 1923, two significant events occurred: (a) cinema pianists provided Cuban music for the successful eight reel silent film from First National *The Bright Shawl*, in which the main character was a Cuban female dancer; and (b) Ernesto Lecuona gave a piano recital at New York's Capitol Theatre. It marked the début of his *Suite Andaluía*; danced by U.S. dancer Doris Miles. The following year, Alfredo Brito was named 2nd music director for Paul Whiteman. In 1927, Brito's band toured with Whiteman. Ignacio Piñeiro's *Sexteto Nacional* played at the World's Fair, Chicago in 1933. Romantic tenor and band leader Panchito Riset performed for New York's high society at the Cabaret Versailles for 16 years (1937-53). In Los Angeles, band leader and composer René Touzet held sway at the Hotel Avedon. A descendant of Cuban liberator José Martí, actor-dancer César Romero made a mark in U.S. films. On Broadway and in New York night clubs, Desi Arnaz lead the conga line. Romero and Arnaz appeared with Bing on radio. Singer Miguelito Valdés triumphed on the New York club scene. In the late 1940s, a female trio the Marvel Sisters (later renamed the DeCastro Sisters) appeared on U.S. television singing in English.

Otherwise, it was an American and a Crosby colleague who played an important role in spreading Cuban and other Latin music into the U.S. consciousness. Band leader Jimmy Dorsey was Bing's 1st music director for the *Kraft Music Hall* (KMH) radio show. Surprisingly, Dorsey would go on to place more Latin related chart hits than anyone, including Cugat.

Broadway musicals were an important vehicle for the spread of an *Americanized* Latin music in the '30s. The vogue was to include at least one Latin number in each show. As such, these newfangled Cuban rhythms would inspire composers such as Irving Berlin, Cole Porter, Richard Rodgers, George Gershwin and others. Typically, they spawned their share of novelty songs. Possibly the silliest parody was a '31 ditty by Herman Hupfeld titled *When Yuba Plays the Rhumba on the Tuba*. It was introduced in the musical production *The Third Little Show* by one of Bing's later Philco radio guests, Walter O'Keefe. Shortly, rival crooner Rudy Vallée and His Connecticut Yankees recorded a platter that rose to #2 on the charts.

Of course, the real impact was created by Cuban composers such as Ernesto Lecuona, Moisés Simon and Gonzalo Roig, who worked in the classical and popular music fields. For instance, Lecuona and Roig composed *zarzuelas* as well as pop songs. Throughout his career, Crosby and his colleagues would perform their music, as well as from Electo Rosell, Nilo Menéndez, Adolfo Utrera, Hermanos Rigual (Mario, Carlos and Pedro), Marguerita Lecuona, René Touzet, Osvaldo Farrés and Sergio de Karlo.

❖ Rumba

The word *rumba* is a derivative of the African *rumboso*, meaning "magnificent." The first three letters are usually mispronounced as if it were an alcoholic drink. Instead, it should be pronounced as if it were spelled "room"-ba. That's the easy part.

The difficult task is in explaining the genre. There are three "understandings" of rumba. First, there is the couples dance that came to Cuba via Martinique known as "Rumba Françoise." Second (and most accurate), there are the three traditional genres: the males-only dance *columbia*; and the two couples dance, the slow *yambú* and the fast *guaguancó*. Third, it became the term used by the non-Latin music industry for just about any Cuban dance which displayed a rhythmic thrust, accompanied by percussion instruments. Other rhythms lumped under this definition included the *conga*, *guajira* and *guaracha*. Confusingly, even a mid-paced *bolero* was placed in this rubric despite being a

totally different genre. Thus, it became an imprecise and at times misleading term labeled "rhumba" under the Americanized "h" appellation. For example, many of these pieces were something else: *The Peanut Vendor* (son-pregón); *Mama Inés* (tango-conga); *Say Si Si* (conga); and *Siboney* (danzón).

In reality, most of these tunes were variations of the *son* which swept Cuba in the 1920s. It is the classic Afro-Cuban form, an almost perfect balance of African and Hispanic elements. Originating in Oriente province, it surfaced in Havana before World War I and became a popular urban music played by string-and-percussion quartets, sextets and septets. Among its major exponents were the *Sexteto Nacional* de Ignacio Piñero, *Sexteto Habanero*, *Trío Matamoros* and the *Sonora Matancera*. The rhythm of the *son* is strongly syncopated, with a basic "chicka-CHUNG" pulse. In the aforementioned book by Bobby Collazo, he identifies 36 different Cuban rhythms; probably, most would be lumped under the rhumba rubric. However, not wanting to overwhelm the reader with the numerous variations of the *son*, we'll continue to use the Americanized umbrella definition with some exceptions.

In short, the *rumba* is the mid-to-uptempo dance usually in 2/4 meter, featuring: short, syncopated vocal phrases; repetitive melody lines; emphasis on call and response patterns; "marked" beats; dotted quarter and semiquaver rhythms; clave, the ostinato one-bar rhythmic pattern; and intricate percussion accompaniment. For the dancer, it has a characteristic movement where the hips are rocked to a quick-quick-slow rhythm, often creating cross-rhythms with the accompaniment. As a result, it is lively, nervous and erotic.

On Saturday April 26, 1930, the next major wave of Latin dance styles kicked off at New York's RKO Palace Theater. During the matinee's intermission, Don Azpiazu's Havana Casino Orchestra played strains of *Mama Inés* and *El Manicero* (The Peanut Vendor). To this accompaniment, a Cuban dance team performed the *rumba* for the 1st time in the U.S. at a vaudeville venue. Azpiazu recorded the latter song for RCA Victor, where it was ambiguously characterized as a "rumba-foxtrot" on the label. In actuality, rhythmically it was a *son*; text-wise, a *pregón*. Moisés Si-



L-R: Actors Eddie Bracken & César Romero watch our Honorary President Kathryn Crosby model a costume from the play *Arms and the Man* in Chicago's Pump Room, circa 1965.

mon composed the tune in 1922; the words were written a year later.

In his book *Si Te Quieres Por El Pico Divertir: Historia del pregón musical latinoamericano* (Editorial Cubanacán, 1988), author Cristóbal Díaz Ayala identifies the text of *The Peanut Vendor* as a *pregón*. These are the street vendor songs used to attract the attention of prospective customers. With roots tracing back to the 14th century, many countries have a similar text genre. Historically, these were the forerunners to the modern day jingle. As discussed in Part I, *Chiquita Banana* is an example; Bing sang a snatch in rumba rhythm for a '61 television special. Additionally, Crosby would be associated with other similar type songs: *Who'll Buy My Violets?* (Old Gold '29 and The Cremona Singer '31); *The Umbrella Man* (KMH '39); and the recordings *Molly Malone*; *Chim Chim Cheree*; and *Sweet Potato Piper*.

Introduced in *The Road To Singapore* (Paramount '40), Bing sings the praises of the *Sweet Potato Piper*; words by his long time lyricist Johnny Burke. In the film and for a '40 KMH show, the verse is sung. It pays homage to Latin music by referring to *The Peanut Vendor*; *When Yuba Plays The Rhumba On The Tuba* and the *biguine* dance. Backed by the Foursome, Crosby's platter was a Top 20 hit, but omitted this introductory verse. Incidentally, this was not Burke's first attempt at writing on a Latin theme. In '34, an English version emerged of the 1910 Mexican revolutionary song *La Cucaracha*: lyrics—Juan Y.; music adaptation—D'Lorah. *Juan Y.* was a pseudonym for Burke and D'Lorah for Harold (spelled backwards) Spina.

With Antonio Machín on vocals, Azpiázú's band recorded *The Peanut Vendor* in May '30. Many jazz versions followed by Bing's colleagues, musicians Paul Whiteman, Louis Armstrong, Duke Ellington, Red Nichols, Lennie Hayton; and later on, Buddy Cole. In 1932, George Gershwin wrote his *Cuban Overture*; originally titled *Rumba*. The piece quotes a few Cuban melodies including *The Peanut Vendor*. Twice played as an instrumental, Crosby had a tenuous association with the tune: (a) performed by the Lennie Hayton orchestra on Bing's 1933 *Woodbury Facial Soap* radio show; and the Geoff Love orchestra's sedate, symphonic rendition on the '65-68 Longines LP set *Bing Crosby's Treasury - The Songs I Love*.

And yet, this tune was not Bing's initial experience with Cuban music. In Part I, we discussed his early exposure to Latin music via the trips to Mexico's Tijuana in the late 1920s. At the time, Mexican music was heavily influenced by Cuban genres. Moreover, in Gary Giddins' biography *Bing Crosby: A Pocketful Of Dreams - The Early Years, 1903-1940* (Little, Brown & Co., 2001), we read a relevant anecdote during Crosby's 1931 Paramount Theatre gig. In one show, he sang *Wrap Your Troubles In Dreams* as a lead-in to a dance by the scantily clad Vanessi, who "rumbaed."

In Part II, Cuban inspired music was reviewed briefly: (a) the *habanera*; (b) two tangos: *La Rumba* (Old Gold '29) a tango despite the title; and *Let Me Whisper I Love You* (KMH '38) by Cuban band leader Electo Rosell; and (c) the rumba-swing item *She's A Latin From Manhattan* (Woodbury '35).

George Raft and Carole Lombard starred in the 1934 Paramount flick *Bolero*. Hoping to repeat this

success, a year later Paramount cast them in *Rumba*. In typical Hollywood fiction, Raft's character goes into a Cuban jungle where he is taught the rumba. With the success of the film and Cugat's gig on the NBC radio show *Let's Dance*, the rumba was everywhere.

Overwhelmingly, Bing would be associated with the rumba through his various radio programmes. From KMH shows of the late '30s and '40s, we come upon mostly rumba arrangements of Tin Pan Alley tunes and a pair of authentic songs: *One Night In Monte Carlo* ('36); *On A Typical Tropical Night* ('36); *Class Will Tell* ('39); *South American Way* ('39); *Six Lessons From Madame La Zonga* ('40/42); *Arthur Murray Taught Me Dancing In A Hurry* ('42/45); *Babalú* ('42); *Cachita* ('43); *Take It Easy* ('44/45); *It's Love, Love, Love!* ('44); and *In Acapulco* ('45). Sans percussion instruments, most are watered-down renderings imitative of the rumba beat; as played by the drummer on the traps with the rare use of clave sticks.

During Jimmy Dorsey's tenure as music director ('35-37), only two rumba experiments are detected; underscoring nocturnal romances. Written in '35 by Al Sherman, Abner Silver and Al Lewis, *One Night In Monte Carlo* was all that was needed for two previously forlorn lovers: he, from across the blue Atlantic and she, from a little town in France. The song produced a Top 15 hit for the Freddie Martin band. On a January '36 show, Dorsey accompanies Crosby by giving the tune a touch of authenticity with the playing of clave sticks. Ten months later, his band played as an instrumental *On A Typical Tropical Night*, written by Arthur Johnston and Johnny Burke for the flick *Go West Young Man* (Paramount '36). On screen, it was sung unexpectedly by bawdy Mae West, backed by the Xavier Cugat orchestra. As a copy of the broadcast is unavailable, it is assumed the Dorsey version included the mild rumba beat heard in the film.

On July 8, 1937, John Scott Trotter took over the baton from Dorsey. Yet, it wasn't until two years later when he tried his hand at rumba arrangements with two '39 songs. Apparently, his initial experiment was a swing-rumba version of Joseph A. Burke and Edgar Leslie's *Class Will Tell*. Backed by the Music Makers, Bing's version is mostly in swing tempo. It includes a couple of lightly rumba passages; underscoring a line in the lyric "a continental flair." On the same broadcast, Crosby reprised the song with Bob Burns; sans the rumba measures.

Causing a sensation with her first act finale, Carmen Miranda introduced *South American Way* in the Broadway musical *The Streets of Paris* ('39). In the same year, Guy Lombardo scored a Top 5 hit. On radio, Crosby sang it in duet with Rosemary Lane. Composer Jimmy McHugh wrote this rumba tune in the atypical 4/4 meter. His lyricist Al Dubin had collaborated previously with Harry Warren on *She's A Latin From Manhattan*. On *South*, Dubin included the oft-used "ay, ay, ays." From a medley sung in tandem with Bing and others, Carol Lawrence sang a snatch of the song with bongós supporting on a 1960 ABC-TV special *The Bing Crosby Show*.

Unlike subdued ballroom dances such as the *foxtrot* and *waltz*, the rumba is a departure because it is danced exceedingly fast with varied and exaggerated hip movements. As a complicated dance, this inspired

a 1940s vogue of "dance protest" songs: *Six Lessons From Madame La Zonga*; *Arthur Murray Taught Me Dancing In A Hurry*; and *South America, Take It Away*. Additionally, Cole Porter poked fun at a genre he was responsible for launching by penning the parody *Let's End The Beguine*, sung by Beatrice Lillie in the '44 Broadway revue *The Seven Lively Arts*.

Jimmy Dorsey had great success with the next two rumba-swing tunes. *Six Lessons From Madame La Zonga* was written in '40 by one of Bing's regular composers James "Ragtime Jimmy" Monaco. In the same year, Dorsey garnered a #4 hit, with vocals by Helen O'Connell. In turn, the song inspired the title for the '41 Universal film starring Mexican actress Lupe Vélez. Supported by the Music Maids on two shows, Crosby's version featured an authentic Cuban sound: a tight, prominent percussive-backing, sounding like bongós; and the septeto style muted trumpet. Inspired by Monaco's song, Bing named one of his horses Madame La Zonga. Moreover, in *Road To Morocco* (Paramount '42), the title was used as a sight gag in one scene: the camera zooms in on Bob Hope's character reading a book titled "How To Make Love: Six Lessons By Madame La Zonga." Lyricist Charles Newman must have smiled to himself in rhyming "la Zonga" with "la conga." Monaco's hit came on the heels of the defection of his lyricist-partner Johnny Burke, who latched onto the newly arrived composer Jimmy Van Heusen. On a '42 show, Cass Daley sang a snatch as a parody for a medley.

Previously, Victor Schertzinger had composed the successful waltz *Mexicali Rose*. He teamed with lyricist Johnny Mercer in creating *Arthur Murray Taught Me Dancing In A Hurry* for Betty Hutton to sing in the film *The Fleet's In* (Paramount '42); starring Dorothy Lamour, Jimmy Dorsey, Bob Eberly and Helen O'Connell. It was used on three shows: twice in '42 by Mary Martin; once in '45 by Crosby in a medley of the film's songs. Bing's version is totally in swing and omits the opening verse which Mary sings, that refers to the rumba.

With *Babalú* and *Cachita*, we finally get authentic. Marguerita Lecuona (1910-81) was a composer; a mezzo-soprano; and Ernesto Lecuona's niece. On the last show of '42, the Charioteers sang her 1939 *son-afro Babalú*, named after a leading member of the Cuban Yoruba pantheon. Although identified with Dezi Arnaz, originally it was a repeated hit ('41 and '44) for Cuban singer Miguelito "Mr. Babalu" Valdés, accompanied by Cugat's orchestra. On screen, he sang it in *Pan-Americana* (RKO '45). A snatch of *Babalú* is quoted in the song *South America, Take It Away*.

On a '43 show, Fay McKenzie sings Puerto Rican composer Raphael Hernández's *Cachita*, completely in Spanish. Apparently, she doesn't realize the words were meant to be sung by a male: who invites his lovely Cachita to dance the rumba, given that it is the rage all over the world. Previously, Fay had sung it in the cowboy flick *Down Mexico Way* (Republic '41). On the same broadcast, Fay and Bing duet on a snatch of *Blues In The Night*, singing a few lines in Spanish.

From 1944-45 shows, there appeared a trio of rumba hybrids. Initially, Crosby is aided by the Music Maids on two *rumba-foxtrots* written in '43 and successfully recorded by band leader Guy Lombardo: (a)

Cugat's previously mentioned tune (see Part II) *Take It Easy*, a duet with Marilyn Maxwell; and (b) *It's Love, Love, Love!*—appearing on several KMH and Armed Forces radio shows as sung with the Maids; in a parody with Bob Hope; or solo by Dinah Shore. Written by Joan Whitney, Mack David and Alex Kramer, it was used in the film *Stars on Parade* (Columbia '44). The song was a #1 hit in '44 for Guy Lombardo and His Royal Canadians, vocal by Skip Nelson and The Lombardo Trio. Finally, there was the previously mentioned (see Part III) performance by Carmen Cavallaro of the rumba-swing *In Acapulco*.

Moving on to the *Philco Radio Time* (PRT) shows, the '46-47 season unveiled: *Managua, Nicaragua*; and *I Do, Do, Do Like You*. For two shows, the Charioteers join Bing on a swing-rumba version of *Managua, Nicaragua*; spawning two #1 hits by the Freddie Martin and Guy Lombardo bands. Written in '46 by Irving Fields and Albert Gamse with an inappropriate reference to "Brooklyn," the sheet music to this novelty describes it as a *rumba-calypso*. Despite the fact that, the African derived rumba and calypso are not historically a part of the mestizo-Indian music culture of Nicaragua. Similarly, we have reviewed four examples of Tin Pan Alley's confusion of locales with the Cuban rumba: the Mexican inspired *In Acapulco*; the French setting underscoring *One Night In Monte Carlo* and *South American Way*; and the incongruent *Managua, Nicaragua*.

In the '40s, composer Allie Wrubel worked at Disney during the period which spawned films such as *Saludos Amigos* and *Make Mine Music*, the latter for which Allie contributed music. Thus, the Latin themes currently in vogue may have inspired his '47 *rumba-foxtrot I Do, Do, Do Like You*; with its use of a Hispanic accent on certain words. Johnny Mercer's platter reached #13 on the charts in April '47. A month later, Crosby recorded it; then aired on three shows. Backed by the female group the Skylarks, his version includes the *septeto* style muted trumpet. On radio, the percussion is more prominent than on the studio disc. Formerly, Wrubel was a saxophonist with Paul Whiteman.

Two rumbas appeared on a pair of *Chesterfield* shows in '51, with Bing assisted by the Rhythmairs: (a) the previously mentioned *María Bonita* (see Part III); and (b) the old Dixieland chestnut *Way Down Yonder In New Orleans* (see Part II). Too numerous to list here, the latter was included about ten times over several of Crosby's radio series. Additionally, Bing recorded it twice for two LPs the: '60 *Bing And Satchmo* (MGM); and '75 *A Southern Memoir* (London Decca). All of these versions include a few measures of rumba beat, underscoring a line in the lyric referring to the song *La Paloma*. Although written by Spaniard Sebastián Yradier, *Paloma* became an anthem for Cubans: owing to the famous first line "Cuando sali de la Havana" (When I left Havana).

With Bing's latter 1950s and '60s CBS radio series, the Big Band rumba arrangements gave way to intimate performances by the Buddy Cole trio: Buddy Cole, keyboards; Vince Terry or Perry Botkin, guitar; Don Whittaker, bass; and Nick Fatool, drums. And yet, these smaller settings provided a more authentic Cuban sound with the prominent use of bongós, maracas, clave sticks and Cole's percussive piano stylings.

By European and Tin Pan Alley writers, these ten non-latin tunes were played in mid-tempo rumba rhythm; some sounding like boleros. Space limitations prevent reviewing these similar styled efforts in detail. It will suffice to identify the: series and year-dates; songs; and prominent instrument used. (a) *The Bing Crosby Show* ('56): 'Way Down Yonder In New Orleans. (b) *Ford Road Show* ('57-58): a commercial parody based on the tune *Heartaches*; the Italian songs *Arrivederci Roma* (bongós) and *With All My Heart* (mandolin and celeste). The latter was written by Robert Marcucci and Peter De Angelis in '57. It produced two hit records: Jodie Sands' Top 20 platter in the U.S.A.; and Petula Clark's disc in England. Note, this is a different song from a similarly titled one Bing sang for KMH '36. The earlier title was written by Gus Kahn and Jimmy McHugh. Finally for the *Ford* show, we note that Cole Porter used the rumba for several show tunes, including *A Little Rumba Numba* from his '41 show *Let's Face It*. Thus, it was fitting that Bing and Buddy fashioned a rumba-swing version of Porter's *I Get A Kick Out Of You*. (c) *The Crosby-Clooney Show* ('60-62): the Italian songs *Chee Chee-oo Chee* (penny whistle) and *Serenade In The Night* (claves); Harold Arlen and Johnny Mercer's *That Old Black Magic* (bongós); mambo king Perez Prado's hit *Cherry Pink and Apple Blossom White* and Irving Berlin's *Anything You Can Do* (claves), the latter being a duet with Rosemary.

This section concludes with a few studio recordings of non-Latin tunes based on Cuban themes or the rumba: the aforementioned *María Bonita*, *I Do Do Do Like You* and 'Way Down Yonder In New Orleans; as well as, *Cuban Love Song*; (*I'll See You in*) *C-U-B-A*; *After Sundown*; *Temptation*; and *Domenica*.

In '31, Metropolitan Opera baritone Lawrence Tibbett introduced the waltz *Cuban Love Song* in the same titled MGM film. With Ernesto Lecuona as music advisor, it starred Lupe Vélez as a Cuban peanut vendor; yes, inspired by that other song. On *Cuban*, Herbert Stothart and Jimmy McHugh composed the melody; words by one of the few working female lyricists Dorothy Fields. The best selling record was a Top 10 hit for the Jacques Renard orchestra. A week later,



Paul Whiteman enjoyed a #13 hit; with vocals by Jack Fulton and the Romancers. Concurrently, the song appeared four times ('31-32) on Crosby's early radio series *The Cream Singer*, backed by the Carl Fenton orchestra. Later, Bing recorded it as a mambo for a two-song medley on the '60 LP *El Señor Bing* in a percussive and brassy arrangement by Billy May.

In March 1920, Ted Lewis and His Band recorded Irving Berlin's Prohibition song (*I'll See You in*) *C-U-B-A*. On the pop charts, Lewis' disc landed at #4; while the '29 revival by tenor Billy Murray reached #3. Berlin was inspired by the unpopular passage of the Volstead Act (1919), which ushered in the Prohibition era. Used in *Blues Skies* (Paramount '46), Bing sang the song on screen with "Puerto Rican Peppercorn" singer-actress Olga San Juan; and on his Decca disc with Trudy Irwin. On the recording, the introduc-



Movie still from *Blue Skies* (Paramount '46)
L-R: Olga San Juan and Bing sing "(I'll See You In) C-U-B-A."

tory verse leads with a septeto style muted trumpet in 4/4 rumba tempo, then switches to a slow 2/4 swing rhythm for the contrapuntal chorus. The main asset is Berlin's cleverly written counter-melody; creating a true duet vehicle. Incidentally, the film scene reflects another instance where Hollywood eschewed authenticity: the lyric refers to Cuba; Olga's costume is Brazilian ala Carmen Miranda; while Crosby's garb leans toward an Argentine style!

On the '54 set *Bing-A Musical Autobiography*, we hear two songs by Nacio Herb Brown and Arthur Freed from Bing's film *Going Hollywood* (MGM '33): the ballad **After Sundown** and the previously mentioned torch song **Temptation** (see Part II). Embraced by Bing's round-dulcet tones, both are performed at a deliberate pace sounding like boleros, but are actually rumbas. Although the Buddy Cole trio is credited with the accompaniment, it is rather a duo with Cole switching from organ, piano and celeste; and a prominent bongós played most probably by Nick Fatool.

Finally, Bob Thompson fashioned a rumba arrangement of the Italian song **Domenica** from the '61 LP *Holiday In Europe*. In an ode to Rome, Crosby himself wrote the English lyrics. The Malcolm Lockyer orchestra plays the arrangement which opens with a solo concertina enveloping Bing's sensitive reading; while a chorus softly interjects. The rumba beat is provided by the bongós. However, they are placed so far in the background as to be almost inaudible.

❖ Conga

The *conga* was a different species of rumba. This 2/4 communal dance was an Afro-Cuban march which emerged from carnival traditions in Cuba prior to 1935. Named after the drum that beats the rhythm, the music is built on a repeated pattern which corresponds to three shuffle steps and a kick, with the torso twisting from side to side. Participants form an ever-growing line executing a pronounced kick on the 4th beat of each measure. Each dancer's outstretched arms are placed on the shoulders or waist of the preceding one. In Bing's film *Rhythm On The River* (Paramount '40), Oscar Levant leads a small band playing incidental conga music underscoring the opening Christmas Eve party scene, while revelers form a conga line.

As played by Cugat and others, the dance had been around for a while. And yet, singer-conga player Desi Arnaz is credited with introducing it to the wider U.S. audience. In his autobiography *A Book* (William Morrow & Co., 1976), Desi humorously explains how out of desperation he introduced the dance successfully in '37 at Kelly's Bar, in Miami. Repeated success followed in New York; a club was renamed La Conga at his suggestion. A craze was emerging. Seeing a good thing, songwriters Richard Rodgers and Lorenz Hart had him do it in their '39 Broadway musical *Too Many Girls*; subsequently, a 1940 RKO film. This musical gave us such silly ditties as *She Could Shake The Maracas* and *All Dressed Up Spic and Spanish*. Previously, Rodgers wrote a Cuban inspired number *Havana* for his 1926 musical *Peggy-Ann*. Incidentally, the '50s bunny hop dance was a variation of the conga.

Arnaz was an important early popularizer of Latin music. Later, he became a television mogul via the perennial sitcom favorite *I Love Lucy* and the De-



silu Studios. Unlike Cugat, Desi knew little about the Cuban music he was hybridizing. In fact, he wasn't much of a musician or a pure singer. And yet, Arnaz knew how to deliver a song with enthusiasm ala Eddie Cantor and Maurice Chevalier. As discussed in Part I, he encountered Crosby while working with Cugat. Prior to the success of the *Lucy* show, Desi served for a time as music director on Bob Hope's radio show.

In addition to the use of the conga in Bing's film, there are two recordings and an odd radio spot. After having danced with Arthur Murray and Madame La Zonga's five latin daughters, the tired dancer's complaint leads to the humorous plea of **South America, Take It Away**. When Latin American rhythms hit a peak of popularity in early '40s U.S.A., Harold Rome wrote *South* to satirize the trend. Then, the song caused little stir. But in '46 when he was writing the score for the revue *Call Me Mister*, Rome suggested the tune for Betty Garrett. As a rumba-weary can teen hostess, she and a quartet of GIs sang the animated song about the invasion of Latin dances that were sweeping the country. It became the revue's hit subsequently providing Crosby and the Andrews Sisters with a million-selling record backed by Vic Schoen's orchestra. On three '46-47 *Philco* shows, Bing sang the novelty alternating with the Andrews and Lina Romay. The rhythmic structure is imitative of the conga. The lyric quotes a snatch from the tune *Babalú*; and includes the oft-used "ay, ay, ay."

Ernesto Lecuona's **Para Vigo Me Voy** (Say Si Si) appeared on two Bing albums: (a) in rumba-pasodoble tempo, for the '58 RCA duet LP with Rosemary Clooney *Fancy Meeting You Here*; and (b) in rumba-bossa nova rhythm, for the '65/68 *Bing Crosby's Treasury-The Songs I Love*. Interestingly, this latter version smoothly alternates boisterous (rumba) and softer passages (bossa nova). Written in '33 as a conga, *Say Si Si* was introduced in 1936 by Cugat with Lina Romay on

vocals. In '40, Crosby sang the tune thrice on KMH in a pasodoble-swing tempo backed by the Music Maids; while the Andrews Sisters enjoyed a #4 hit. Also for Decca, the Mills Brothers revived it with their '53 hit. Francia Luban's original Spanish lyric referred to the conga being played in the Cuban town of Vigo. On the best known English stanzas, Al Stillman's lyrics refer to the romantic hope of saying "si si" in Spain. He must have had high hopes for the song's success in producing no less than seven verses! The recordings quote from the first four stanzas; the first disc includes the intro, while the second version features Bing's tongue-in-cheek coda "si-si, ya-ya, wee-wee, da-da."

Last, we mention the performance on a '41 KMH show of *Oreilha Orei*, a *Tahitian conga*, and *Brazilian Nights*, a *samba-conga*. Played by a percussion quartet led by Thurston Knudson and Augie Gou-pil, these two pieces are simply drum patterns, sans melody. In addition to recordings, Knudson and Gou-pil had served as percussion advisors on films such as *South of Pago Pago* and *Stanley and Livingston*. Knudson discusses what he describes as "compulsive" rhythm, derived from a common African influence. Bing identifies the other musicians as Aaron Gonzalez (güiro) and José Harridia(?) (Cuban tympani).

❖ Bolero

In another book *Cuando Salí De La Habana, 1898-1997: Cien Años De Música Cubana Por El Mundo* (Fundación Musicalia, 1998), author Cristóbal Díaz Ayala summarizes the debate regarding the origins of the *Cuban bolero*. Some speculate it originated around 1885, preceding the *danzón* of 1879. The common consensus is that José Pepe Sánchez composed the first bolero *Tristeza*, either in 1879 or 1885. Others have traced its origins as far back as 1836. Both the bolero and *danzón* are considered by some to have been derived from the *habanera*; still others feel that

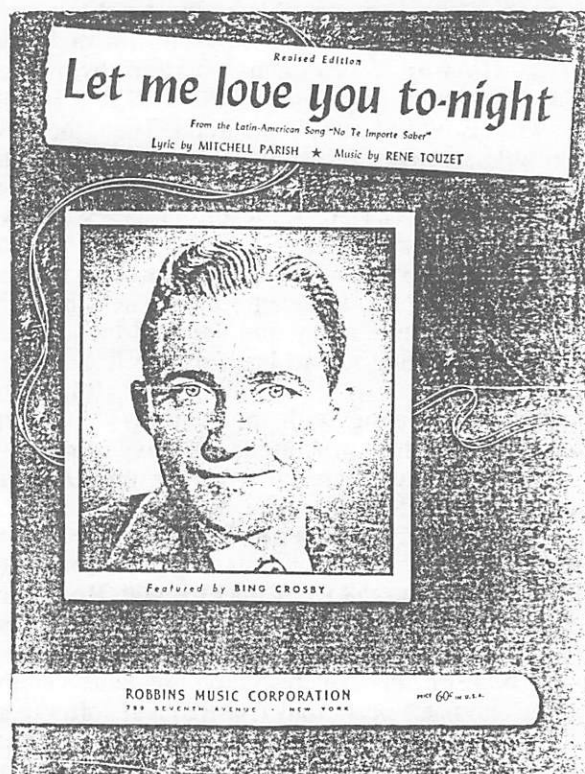
the *contradanza* and the *danzón* were intermediate steps between the *habanera* and the *bolero*. Either way, the bolero has been around since at least the 1880s. As such, it predates the *son* or rather the *rumba*.

Originally a mid-paced genre for string trios, the *bolero* became a slower, more sentimental and romantically lush song form. The rhythm became popular at the end of the 1950s, then greatly consolidated its hold in the '60s. And with it, the regular use of bongós and maracas added a totally new rhythmic dimension. In 2/4 time, it differs from the 3/4 pace of the Spanish *bolero-andaluz*. One model calls for 32 bars in an A-A-B-A pattern. The pace is perfect for the romantic singer. Rather than Cubans, the main popularizers were Puerto Rican and Mexican singers-musicians who dominated the countless guitar trios such as *Los Tres Diamantes*, *Los Condes*, *Johnny Albino y su Trío San Juan* and *Los Tres Reyes*. The most successful were *Los Panchos*. On a European tour in 1949-50, their popularity caused a sensation in Japan. In their wake, Japanese trios emerged singing boleros in Spanish and Japanese! In 1964, Eydie Gormé began a number of successful recordings with Los Panchos.

Reviewed last issue, the *Bingo Viejo* LP comprised bolero-jazz hybrids including songs by Cuban composers: Lecuona's *Andalucía*; Hermanos Rigual's *Cuando Calienta El Sol*; Nilo Menéndez and Adolfo Utrera's *Aquellos Ojos Verdes*. The latter is considered the first Cuban bolero to gain worldwide fame. Bing's initial foray into the bolero genre occurred on a '41 recording session with two Cuban songs: *Flores Negras* and *No Te Importe Saber*. With maracas, bongós, claves and muted trumpet in tow, the Victor Young orchestra provided a credible accompaniment.

Adding variety to its stock of rancheras, corridos and canciones, the Mexican cinema served as the chief popularizer of Cuban boleros. Penned in '36, Sergio de Karlo's (1910-?) *Flores Negras* (You're The Moment Of A Lifetime) was introduced by Mexican tenor Pedro Vargas in the film *Los Chicos de La Prensa* (Mexican '36). Reflecting earnest hope, Ray Charles added English words in '41. On Crosby's platter, he sings a chorus in Spanish and English; whereas, on a '57 *Ford Road Show*, it is completely in Spanish, backed by the Buddy Cole trio. Karlo's elegiac lyric uses the imagery of destiny's black flowers to mark a lover's separation—producing a prisoner of love.

No Te Importe Saber (Let Me Love You Tonight) was a departure for Bing, in deciding to sing it entirely in Spanish. He was among the first U.S. pop singers to record the song. With Mitchell Parish's English lyrics, it was revived in '44 by Woody Herman, with Billie Rogers on vocals. It aired on two Crosby radio programmes: (a) *Hollywood Visita A Las Americas* (ca. '45); and (b) a '60 episode of the *Crosby-Clooney Show*, in an intimate version with the Buddy Cole trio. On this '39 composition, Cuban band leader and pianist René Touzet wrote a very obscure Spanish lyric: the narrator suggests to his lover that it doesn't matter who he has loved in the past, since the present kindness being given will prevent his affections from straying to another. Touzet played a part in the late 1940-50s Latin-Jazz movement. At one point, he had a West Coast band with jazz musicians Art Pepper, Pete Candoli and Johnny Mandel.



For a momentous February 1945 studio session, Bing recorded three boleros: Agustín Lara's previously discussed *Solamente Una Vez* (see Parts II & III); Ernesto Lecuona's *Siboney*; and Osvaldo Farrés' *Toda Una Vida* (Hasta Mañana). He was accompanied by Xavier Cugat and His Waldorf Astoria Orchestra.

Approximately between 1927-48, Cugat was the chief popularizer of Latin rhythms via radio; live gigs; and records, including fruitful pairings with Bing, Dinah Shore and Frank Sinatra. Most importantly, he appeared in more films than any other Big Band leader. During the late '20s, he made several musical reels, none more significant than *X. Cugat And His Gigos*. A 1928 Vitaphone Corp. test, it is recognized in the Library of Congress as among the first sound films. Later under contract to MGM, Cugat appeared in a string of films, some mentioned in our articles. Cugat's music was not purely Cuban; but rather, a deliberate fusion of the Latin elements popular at the time. Harmonizing a variegated palette of rhythms and instruments, the result was an original and ingenious synthesis. With varying degrees of success, non-Latin arrangers attempted to imitate this style, even employing his trademark instrument the marimba. Bing was fortunate to have worked with two of the most underrated band leaders. Cugat has been compared to former Bing boss Paul Whiteman. Indeed, both were "society" band leaders with orchestras heavy on violins; were major popularizers of dance music; employed talented musicians; in whose organizations, served as the launching pad for other musicians, singers, and personalities. Also, it has been suggested that Whiteman's recordings of novelties like *Cuban Love Song* were an important part in the acceptance and spread of Latin music during the early '30s.

In 1929, *Canto Siboney* (Siboney) was published in the U.S. and advertised as "That Quaint Melody All of Havana Dances To." Dolly Morse's English lyrics refer to the title as a dreamy tune; while Lecuona's Spanish was an ode to a desired woman named after the indigenous Ciboney Indians of Cuba. Thirty-nine measures into the song, there is a bright, key change resulting in a rapturous chorus. On Crosby's recording, rapid-fire hand-slapped rolls on the bongós are prominent. For the Victor label in '31, the aptly named Alfredo Brito and His Siboney Orchestra enjoyed the initial hit. Previously stated, Brito served as Whiteman's 2nd music director. The song's success was bolstered by Grace Moore's rendition for the film

When You're In Love (Columbia '37).

Ernesto Lecuona's (1895-1963) fame grew via his sponsorship of the Lecuona Cuban Boys, a rumba band which recorded for Columbia during the '30s. And yet, his main influence on U.S. Latin music was through popular compositions *Siboney* and *Para Vigo Me Voy*; as well as semi-classical pieces *Malagueña* and *Andalucía*. Bing had an association with three other Lecuona tunes. First, Crosby was in attendance on two 1929 *Old Gold Cigarettes Hour* radio shows when the Whiteman band played the tango *Pavo Real Girl* (The Peacock). Second, responding to servicemen's mail requests, Bing sang a snatch of *Always In My Heart* (*Siempre En Mi Corazón*) during a medley with Dinah Shore on a '42 *Command Performance* show. Unfortunately, he didn't record this beautiful and successful bolero. Nominated for an Oscar, it was introduced by Gloria Warren in the same titled '42 Warner Brothers film; and resulted in three Top 20 hits by Ray Eberle, Kenny Baker and Bob Eberly. The latter was

backed once again by Jimmy Dorsey. Third, on three 1941 KMH shows, *Two Hearts That Pass In the Night* (*Dame de Tus Rosas*) was sung possibly in response to Bobby Byrne's current Decca disc. Composed in '39, this was not one of Lecuona's better tunes. It was a common practice for writers of the golden age (1920-50) to compose an introductory verse for their songs. Regrettably, time-conscious record producers would omit them. Despite the fact that, melodically the verse may have been just as interesting as the chorus, e.g. *Stardust*. This



L-R: During a break in the recording studio, Cugat inks a caricature of Crosby

is the case with *Two Hearts*. Bing does not sing the tuneful verse, but instead the flat chorus. Also, Trotter's string and reed sections sound a tad dissonant. Compounding the matter, this 3/4 waltz includes a middle passage which switches to an irregular 4/4 tango rhythm. Added in '41, the main value lies with Forman Brown's English words which uses nautical imagery to represent hopeful romance.

Returning to the Cugat session, Ray Gonzales plays a cascade of marimba notes to begin Osvaldo Farrés' (1908-85) *Toda Una Vida* (Hasta Mañana). In '43, after having met an attractive Cuban girl named Josefina del Paso, Farrés wrote this song. Later, she became his wife. In his Spanish lyric, he pledges his lifelong love. Under Eddie De Lange's good night benediction *Hasta Mañana*, the singer doesn't look too far into the future; but rather, until the next morning. This track is a prime example of Cugat's creative integration of several instrumental combinations: with



short, solo fills taken alternatively by marimba, reeds, strings, accordion, brass, percussion and piano.

Bing was associated with a second Farrés song *Quizás, Quizás, Quizás*; and had a tenuous link to a third, *Tres Palabras*. In '46, Puerto Rican singer-composer Bobby Capó was one of the first to record *Quizás, Quizás, Quizás* (Perhaps, Perhaps, Perhaps). It was introduced by Spanish actress Sarita Montiel in the Mexican film *Bésame*. English lyrics were penned in '47 by Joe Davis. In '51, Crosby was accompanied on his recording by the Bando Da Lua; a flute-guitar-percussion combo. His disc is credited with popularizing the song with the English speaking public. Seeing hopeful signs in a lovers' eyes, the tune proceeds with a cat-burglar's cautious pace, before the boisterous bridge. Aside from the title's Spanish words, Bing sticks with the English; while the combo adds a half chorus in Spanish. Crosby must have enjoyed the tune, airing it: (a) five times on radio, backed by the Rhythmaires on *Chesterfield* ('51) and *GE* ('53); and (b) three T.V. specials from '63-65: *The Dinah Shore Show*; *The Bing Crosby Show*; and *The Hollywood Palace*—in a medley with Caterina Valente. Unlike all other versions, in the latter *Palace* show Bing sings two verses in Spanish, and the bridge in English.

With Ray Gilbert and Charles Wolcott's English words, Andy Russell sang *Tres Palabras* (Without You) in a segment for the animated film *Make Mine Music* (Disney '46); and a bi-lingual version on an assembled '48 *Christmas Command Performance* show which included Crosby. In '46, the Frankie Carle orchestra scored a Top 25 hit. The literal translation of *Tres Palabras* is "three words." Farrés wrote it in '42 after pestering from Mexican singer Chela Campos to write a song for her. At the time, he was not in the mood to compose. Her response was, "but maestro, it'll only take you a few words."

For recordings made in the 1950s through the

1970s, there are bolero-tinged arrangements of non-Latin songs with the noticeable absence of traditional instrumentation such as maracas, bongós or claves. Instead, the charts are ultra-romantic with the emphasis on strings. Usually, a slight bolero element is reflected in the soft brush work from the drummer.

Penning words for the next two show tunes, Oscar Hammerstein II reflected on differing aspects of love depending on the time of day. Resurrected by Bing in '51, Richard Rodgers' haunting melody *The Loneliness of Evening* was dropped from the score of *South Pacific*. The show's locale explains why Crosby's disc features bongós playing a bolero beat. While Bing delivers a rounded tone and straight-forward reading, the "oohs" and "ahhs" of the Jud Conlon Choir provide balance to the light tapping of the percussionist from the John Trotter orchestra.

The ache expressed in the first song is ameliorated in the next: where the light of love is described contentedly as stealing into a new born day. In 1928, Sigmund Romberg composed *Softly As In Morning Sunrise* for the operetta *The New Moon*. The original sheet music called for a tango rhythm. On Crosby's 1957 LP *New Tricks*, Buddy Cole's lush keyboard work envelopes a softly strumming guitar playing the bolero rhythm; while creatively, the triangle instrument beats a clave pattern.

From the 1960s, three recordings are slightly bolero-tinged each utilizing lush strings: *Incurably Romantic*; *Melancholie*; and the previously reviewed *Amapola* (see Parts II and III). A drummer's brushes provide the bolero beat on the first two tunes; while bongós are prominent on the third. Crosby made a cameo in *Let's Make Love* (20th Century-Fox '60); in which, he tried in vain to teach Yves Montand to sing James Van Heusen and Sammy Cahn's *Incurably Romantic*. For Bing's platter, the Pete King orchestra played an arrangement opening with a flute, followed by the sweep of strings. By contrast, an accordion is the main instrument of the Malcolm Lockyer orchestra for the French song *Melancholie*. The latter was heard on the '61 *Holiday In Europe* album. The song's title says it all, setting a mood which harkens back to Crosby's disc on *The Loneliness Of Evening*.

Recorded between 1975-77, brief mention is made of eight songs from sessions produced by British record producer Ken Barnes; with arrangements presented by the Pete Moore orchestra. The following appeared on three albums: (a) *At My Time Of Life* (UAS 29956)—*At My Time of Life, With A Song In My Heart, I'll Never Fall In Love Again, Something To Remember You By*; (b) *Beautiful Memories* (UAS 30116)—*Deja Vu* (As Tho' You Never Went Away), *Yours Sincerely*; and (c) *Seasons* (Polydor PD-1-6128 0798)—*Yesterday When I Was Young* (Hier Encore), *April Showers*. Most of these are show tunes. They exhibit lush orchestral arrangements deployed in similar manner: Bing sings a slow introductory verse in free form rhythm; followed by a chorus in which the full orchestra joins in a lock step rhythm. As stated previously, a drummer's soft brush work provides a slight bolero feel for the chorus passages.

Finally, *The Night Is Young And You're So Beautiful* was recorded twice in similar arrangements and appeared on two LPs, the: (a) '76 *Feels Good*,

Feels Right, with the Alan Cohen orchestra; and (b) '77 *Bing-The Final Chapter*, with the Gordon Rose orchestra. The second version was made for a BBC radio programme taped in England on October 11, 1977, three days before his death. Crosby had sung it earlier on KMH ('36-37) and Chesterfield ('51); the latter in a warm ballad setting with Buddy Cole at the piano. For the commercial recording, Alan Cohen created a gorgeous, bolero-tinged arrangement. This strolling troubadour's serenade is made ultra-romantic with Bing's pear-shaped tones; occasionally swirling strings and intermittent horns. The instrumental middle passage inspires dancing with its interplay between a warm reed section and swelling strings. In '36, Dana Suesse composed the beautiful melody; Irving Kahal and Billy Rose penned the words. It was introduced at Rose's Texas nightclub as part of the Frontier Days Fair in the musical revue *Billy Rose's Casa Mañana*. Subsequently, there emerged successful platters by the Wayne King orchestra; and Cliff "Ukulele Ike" Edwards.

In addition to those reviewed, a handful of boleros were heard on radio. Two opera singers scored hits with the next two Cuban songs. As he had done for *The Peanut Vendor*, L. Wolfe Gilbert wrote English lyrics for another successful Moisés Simon song. Originally written as a slow *canción-habanera*, *Marta* (Rambling Rose Of The Wildwood) was recorded by the Hermanos Castro in '31 as a bolero-foxtrot. It was the first pop record by Italian tenor Benjamino Gigli. After a hit '32 Brunswick platter, Arthur Tracy "The Street Singer" adopted it as his theme song. In 1949, Tony Martin's hit revived the tune. Bing had a long association with the song: (a) radio—*The Cremo Singer* ('31), played by Carl Fenton's orchestra; on two *Chesterfield* shows ('50), a bolero-tinged version with featured guitar by Perry Botkin; (b) film—*The Big Broadcast* (Paramount '32); (c) record—a *chachachá* version on the '60 *El Señor Bing* LP; and (d) T.V.—*The Joe Franklin Show* (WOR-TV: '76), in which he sang a snatch to Arthur Tracy.

After the success of *The Peanut Vendor*, Moisés Simon (1888-1945) toured Spain; then, spent many years composing for French revues. At some point, he added an "s" to his last name. When the Nazis occupied France during World War II, the name *Simons* seemed Jewish to them. Thus in '41, Moisés was taken to a concentration camp. He was released only after the intervention of the French Secretary of State, who petitioned the Nazis on his behalf.

One of the great standards of the Cuban repertoire, Gonzalo Roig composed the repeated hit *Quéreme Mucho* (Yours) in 1911. Opera tenor Tito Schipa made it an international hit with his '24 RCA Victor platter. In 1939, Dinah Shore waxed a version with Cugat. Subsequently, the song became a big hit in '41 for Jimmy Dorsey, with Bob Eberly and Helen O'Connell. Then in '52, Britain's Vera Lynn revived it successfully; serving as her theme song. As stated in Part I, it was sung at the Arrowhead Inn, in New York. By turns, Desi Arnaz sang Jack Sherr and Albert Gamse's English lyrics with Crosby handling Augustín Rodríguez' Spanish verse. In *biguine* tempo, Bing aired it four times in 1941 on KMH.

And yet, the standout version was taken from the '56 radio series *The Bing Crosby Show*. Backed by

the Buddy Cole trio, this was a bolero arranged, bilingual chart. In 1979, British arranger Pete Moore augmented the track: replete with a jazz-blues flavored saxophone solo and choral support from the Johnny Evans Singers. The augmented version was part of a series produced by Ken Barnes and put out on subsequent LPs. Some criticism has been logged against these refurbished tracks. The theory advanced that the intimacy of the original was lost. Be that as it may, the additions by Moore make this later version a winner. Singing a chorus in Spanish, it is one of Bing's smoothest performances of a Latin song.

As with the rumba, a handful of bolero-tinged charts appeared on the later radio shows in which Bing was backed by the Buddy Cole trio. The bolero rhythm is consigned to the drummer's brushes. (a) *Ford Road Show* ('57-58): The Johnny Mathis hit *Chances Are* opens in slow swing tempo, then the bolero rhythm kicks in at the chorus. On radio, the Arthur Schwartz-Howard Dietz' show tune *I See Your Face Before Me* was played in a straight 2/4 rhythm. The 1979 Pete Moore augmented track superimposed a new drum pattern that was slightly bolero-tinged in some passages. (b) *The Crosby-Clooney Show* ('60-62): the '46 French song *I Wish You Love* (*Que Reste-t-il de Nos Amours*); and *Moon Over Miami*. On the latter, Rosemary Clooney joined Crosby for a medley of songs which included this chestnut by Tin Pan Alley veterans Joe Burke and Edgar Leslie. Written in '35, Connie Boswell had a Top 20 hit. The next year, it reached #1 for the Eddy Duchin orchestra, with Lew Sherwood on vocals. Promptly, Bing tried the song on KMH.

One final entry appeared on the '62 Christmas Eve ABC-T.V. special *The Bing Crosby Show*. James Monaco and Johnny Burke wrote *Only Forever* for Crosby's flick *Rhythm On The River* (Paramount '40). In the film and for television, it is sung in duet with Mary Martin. However, the film track is in a slow swing ballad rhythm; while the TV version is a bolero.

■ CALYPSO

In taking up the *calypso*, we stray geographically from a strict definition of Latin music to the Caribbean music of the British West Indies. However, while *text*-wise it is a distinct song form, the rhythms employed are related to the rumba. Calypso, rumba, conga and samba developed from shared African roots, including carnival traditions. Thus, they come from a similar musical well-spring. Moreover, the Trinidad calypso bands of the '30s were influenced strongly by the Cuban septetos; adopting the muted trumpet style.

A calypso is a witty folk song characterized by topical lyrics commenting wryly about personalities, social mores, local gossip and political events. Often humorous and sometimes scandalous, they are based on about 50 traditional melodies that utilize Trinidadian and Creole slang. Those with silly lyrics are called *bracket*; whereas, serious songs are known as *ballode*. They stem from African slave-songs that were sung in the plantation fields of Trinidad. Early forms were called *cariso*. Initially, calypso competitions were held at carnival time. But, after the abolition of slavery in the 1830s, they became more common. In 1898 Charlie Maxwell sang a calypso in English for the first time. The 1930s was a fertile era for calypsos as per-

formed by singers with flamboyant names as Lord Executor, Attila the Hun, Lord Beginner, The Roaring Lion, Lord Caresser, King Radio, The Growling Tiger, Lord Invader, etc. Nowadays for carnival, calypsonians test their new songs in Trinidad's Port Of Spain.

The music is in duple meter and moderate tempo; using simple harmonies of the tonic, dominant, and subdominant. It has a lightly syncopated melody loosely outlining those harmonies by the use of broken chords alternating with repeated notes.

All but one of the below listed songs are U.S. creations. Heard on a 1961 Crosby television special, the aforementioned (see Part I) 4/4 rumba-calypso **Chiquita Banana** will now have been discussed under four guises, as a: jingle, rumba, prégon and calypso.

Bing was the subject of three calypsos: (a) *Bing Crosby*, written and recorded by Roaring Lion for Decca in '39; (b) *Four Mills Brothers*, a later Lion composition which made a passing reference to Crosby; and (c) **Rum And Coca-Cola**. The latter was released in January '45; but introduced by the Andrews Sisters on a December '44 *Command Performance* show—before controversy set in. Later in the broadcast, the ladies joined Bing on *Don't Fence Me In*. *Rum* was beset with negative publicity. Radio stations banned the record because it mentioned an alcoholic beverage and a soft drink. Moreover, the lyrics suggested that American GIs on leave were soliciting Trinidad's women for nights of lovemaking. Also, a court judgment declared that U.S. composers Jeri Sullivan and Paul Baron plagiarized the melody from Trinidadians Lionel Belasco and Massie Patterson's 1906 *L'Année Passée*; published originally in Trinidad. Despite this adverse press, the Andrews' platter sold a whopping seven million copies in 1945; the second best selling record of the '40s behind only Bing's *White Christmas*. The rhythm used sounds very similar to a leisurely paced Cuban *son-guaracha*. From the

Vic Schoen band, trumpeter Lou Rogers played the septeto styled solos. Comedian Morey Amsterdam wrote no less than fourteen verses. And yet, our interest lies with lines apparently fashioned by the Andrews themselves: "... the Yankee girls and natives swoon, when she hear Der Bingle croon."

From 1947-48, two calypsos were heard on the *Philco* shows: the aforementioned rumba-paced **Managua, Nicaragua**; and the rumba-swing **Jolson Calypso**. On the latter, Walter O'Keefe joined Bing in paying homage to Al Jolson; currently experiencing a career resurgence. O'Keefe penned the lyrics and included some Spanish words. Talk about returning to the well. In 1931, O'Keefe had introduced *When Yuba Plays The Rhumba On The Tuba*.

In the 1950s, singer Harry Belafonte revived the genre to great success with hits *Matilda*; *Jamaica Farewell*; and *The Banana Boat Song*. Becoming synonymous with the form, he succeeded at integrating the music into the U.S. mainstream. Ironically, Belafonte was not born in Trinidad. While U.S. born, his parents hailed from Jamaica—a country with a very different music culture producing forms such as *mento* and *reggae*. His success may have inspired the next three songs. Employing a genuine 2/4 calypso rhythm known as *baione*, **Pa-Paya Mama** was a Top 20 hit for Perry Como in 1953. Subsequently, it was aired twice on Crosby's GE shows. Larry Coleman, George Sandler and Norman Gimbel collaborated on the song. Instead of looking towards Trinidad, the lyrics are about a Cuban woman inspiring the singer's heart while on holiday in Cuba. Leading the Trotter band, a strumming guitar keeps the pace bouncing. Often, calypsos have choruses that lead to enthusiastic group participation. On *Pa-Paya* and the last two songs, a male chorus responds playfully on the title words.

Also written in 1953 by composer Dave Mann and lyricist Bob Hilliard, **Somebody Bad Stole De Wedding Bell** (Who's Got de Ding Dong?) emerged from a '54 New York Copacabana nightclub show. Eartha Kitt and Georgia Gibbs had concurrent Top 20 hits with the song in February-March 1954. With flute and bongós at the fore, it was heard immediately three times on GE shows in March and April: twice by Bing; once by son Gary.

Finally, Cole Porter used the form as a story prologue for the film *High Society* (MGM '56). On screen, Louis Armstrong and The All Stars delivered an exuberant rendition of **High Society Calypso**. Written specifically for Louis, this 4/4 tune was served up in a loosely rumba-calypso turn with intermittent electric guitar notes; bongós hand-rolls; and a three note *cha-cha-chá* coda. Vocally, the band mates seem to relish contorting the title words. Every calypso master must have blushed with envy, as the recording concludes with Satchmo's delightful scat singing.

(To be continued in the next issue. . .NEXT UP: Samba, Calinda, Can Can and the Biguine.)

POSTSCRIPT

From Gary Giddins excellent biography on Bing, listed below items 1-4 contain interesting bits of previously unknown facts which relate to our series of articles:

1) During his college days, Bing played drums in a

CALYPSO

Words and Music by COLE PORTER

MGM • VISTAVISION

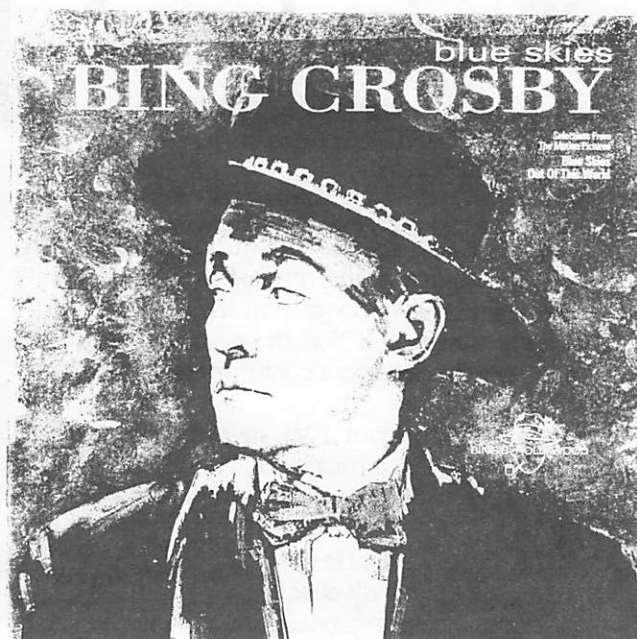
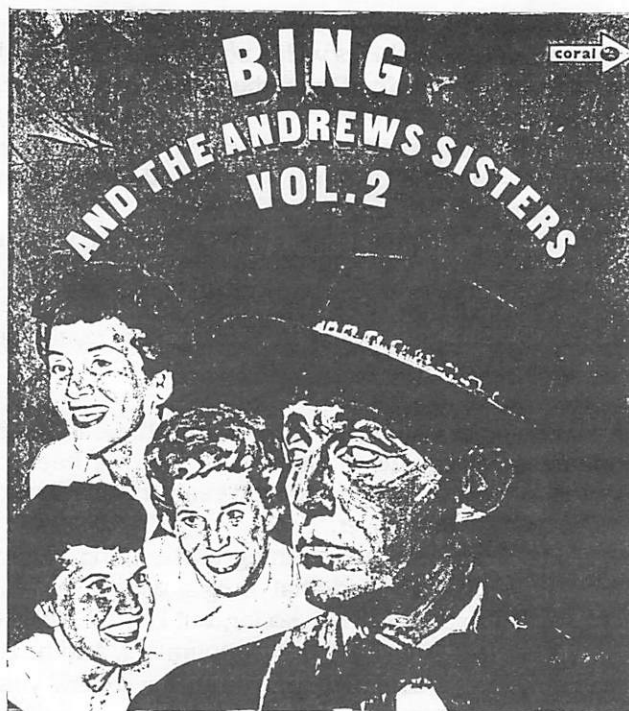
Bing Crosby Grace Kelly Frank Sinatra



CELESTE HOLM • JOHN LUND • LOUIS CALHERN • SIDNEY BLACKMER

and LOUIS ARMSTRONG AND HIS BAND "JOHN PATRICK" • COLE PORTER

JOHN GREEN AND SAUL CHAPLIN • TECHNICAL • CHARLES WALTERS • A SOL C. SIEGEL • 60c



Alternate album covers featuring the same portrait of Bing in Spanish garb from *Blue Skies*.
 Left: *Bing Crosby And The Andrews Sisters Vol. 2* (CPS 91);
 Right: *Bing's Hollywood - Blue Skies* (DL 4259)

band made up of local high school musicians called the Musicaladers. In 1924, they played at the Lareida Dance Pavilion in Dishman, six miles east of Spokane. It was their best and steadiest job. The repertoire included blues, fox-trots, waltzes and *tangos*.

2) In Part I, we suggested Bing probably learned rudimentary Spanish words on his trips to Aguascalientes, México. Actually, he was getting practice. In fulfilling requirements of the curriculum at Gonzaga, Crosby studied English, Latin and what were referred to as modern languages—French and Spanish.

3) Anthony Quinn worked for the first time with Bing on *Waikiki Wedding*. He praised Crosby for having worked with Blacks and Mexicans, as well as other minorities; for having an understanding attitude; and for not being patronizing.

4) Curiously, Giddins states that Bing's recording of *My Woman* has mild echoes of jazz and *tango*. Maybe, he hears the tango rhythm in drummer Larry Gomar's brush work or the piano bass notes. Basically, the song is a somber, blues ballad.

5) Items 5-6 were omitted from Part III, regarding Mexican music. Written in '46 by Freddie Stewart and Vernon Duke, their lightly swing tune *Baby You Can Count On Me* appeared on a '47 *Philco* show as a duet by Crosby and Peggy Lee. Uncharacteristically, Bing's timing and pronunciation are off on his first line "Si yo te digo que te amo" (If I tell you I love you). Aside from these seven Spanish words, there is nothing particularly Mexican about this song except a clarinet led instrumental middle passage played in a very mild *jarabe tapatio* style. Also, a variation of the

one line Spanish refrain served as the title of an earlier song—*Yo Te Amo Means I Love You*—sung by Lupe Vélez in the film *The Wolf Song* (Paramount '29).

6) From the '59 *How The West Was Won* LP, *Lupita Divina*, *The Streets Of Laredo* and *Green Grow The Lilacs* reflect a slight Mexican influence. Basically, they are U.S. folk songs.

7) In the 1936 Warner Brothers' cartoon *Bingo Crosbyana*, Bing is caricatured as a crooning caballero cucaracha. The depiction was unflattering as the character turns out to be a cad and coward. Crosby sued to prevent further distribution and exhibition of the reel. For present purposes, we note that halfway through the cartoon the Bing character dances with a singing female cockroach, to a rumba beat!

CASSETTE OFFER

As companion mementos to our series of articles, Tim Morgereth still has available:

• **Radio Revue WW2 500:** 3 shows—*Hollywood Vi-sita A Las Americas*; *Pan American Day*; and *Command Performance #160* with Carmen Miranda.

• **RR VRA 2826 El Compadre: The Latin Repertoire vol. I:** 60 min. sampling of the songs listed in our articles. Hard to come by radio performances.

• **RR VRA 2827 El Compadre: The Latin Repertoire Vol. II:** 60 min. tape containing recordings from two albums, *In A Little Spanish Town* (Decca DL-8846) and *El Señor Bing* (MGME 3890).

Cost: Each tape \$4.50 p.p. U.S.; \$6.00 p.p. Foreign. Order all three for a special price \$12.00 p.p. U.S.; \$16.00 p.p. Foreign. Contact: Tim Morgereth, 5 Beach Drive, Inverness, Baltimore, MD 21222-4925.

Bing-ing Around

By Pete Cakanic

BING CROSBY: *A Pocketful Of Dreams, The Early Years, 1903-1940*, by Gary Giddins (our favorite author) was awarded "first place" at the 12th annual Ralph J. Gleason Music Book Awards, sponsored by *Rolling Stone* magazine, BMI and New York University. The award was handed out September 21 at the Sony Club in New York. It was founded in 1989 to honor the best books about contemporary music and musicians.

A press release from BMI says the awards are named for San Francisco music critic and *Rolling Stone* co-founder Ralph Gleason. Also honored at the ceremony was the late Bob Rolantz, the founder and chairman of the awards. He died last year after a long battle with Parkinson's disease.

Concerning the Bing book, the release said: "It chronicles the extraordinary life of an American cultural icon. From Crosby's early beginnings in Spokane to his rise to the top of the entertainment world, Giddins delivers the definitive biography of one of the world's most beloved entertainers."

Giddins' credentials are listed as a long-time columnist for the *Village Voice* and biographer of Louis Armstrong and Charlie Parker. He won second place in 1999 for his book *Visions Of Jazz*.

Winning 2nd place this year was Richard D. Smith's biography of Bill Monroe, *Can't You Hear Me Callin': The Life Of Bill Monroe, The Father Of Blue Grass. The Brothers*, an autobiography by Art, Aaron, Charles, Cyril and David Ritz won third place.

Except for one pathetic review in the *Philadelphia Enquirer* by a critic who just doesn't like Bing (or is it Giddins he dislikes?), most have been very favorable. My Chicago friend, Nick Nardella, sent one of the most interesting to me. It's from a small publication called *Jazzbeat* 32, winter 2001 issue.

That Giddins' book is opening some minds about Bing becomes apparent in one observation by the author (whose name is not listed): "Bing Crosby, like many of the other founders of present-day popular music, who had the good fortune (or misfortune) of not dying young, was left with a mixed reputation at the time of his death. He is remembered more as a caricature than as an important innovator. People remember seeing him do orange juice commercials or promoting his golf tournament, little realizing that he had a crucial place in the evolution of American popular culture.

(Editor's Note: In 1977, the year Bing died, everyone over 35 was probably aware of Bing's musical achievements. But unless one is a fan it is true that those Minute Maid commercials have had a lasting influence on the memory of Bing, and so did his Pebble Beach

golf outings.)

The article concludes with a note: "Jazz fans should find this of interest apart from the relatively jazzy vocal style of Crosby with the glimpses it provides of the great jazzmen Crosby worked and played with, including immortals like Bix Beiderbecke, Paul Whiteman and Eddie Lang.

Although *Jazzbeat* has a small circulation, its readers are serious about jazz and those who didn't know much about Bing's early days might give him a listen, and after hearing the young jazzy Bing, how could they not spread the word?

We spoke with Gary Giddins via phone to get an update on *Pocketful Of Dreams*. It has not been released in Europe, but may be next year. It was released in Australia in soft cover.

Gary continues researching and writing volume two. He's disappointed that Bing's widow has not consented to an interview so far, but Harry Crosby (a New York resident) has been cooperating. And he did interview Bing's daughter, Mary Frances, several years ago. (Incidentally, Harry has offices in a building adjacent to the World Trade Towers and was close by when the terrorist attack took place. According to news on the Crosby Internet Museum, Harry was interviewed but not identified as Bing's son.)

Giddins was interviewed in a cross-country tour by many radio hosts and a few television programs. One of the "best" interviews was with Arne Fogel. For those who are unaware of it, Fogel has been a Club Crosby member for over thirty years. He is a professional broadcaster.

I was astounded to learn recently that he has produced and hosted close to a thousand broadcasts of Bing Crosby music over the last two decades. Based in the St. Paul/Minneapolis area, he has taught classes on Bing and has appeared dozens of times on television promoting Bing's image and legacy.

Recently he created two Internet music channels for the Netradio Corporation that feature the music of the 40s and 50s. He is said to spice the program up with a lot of Bing. It is heard internationally.

Our editor, Wayne Martin, is retiring in 2003. I've suggested to Arne that he would make an excellent replacement. He said he was "complimented," and he did not "reject" the suggestion. He's a good writer; he knows Crosbyana. Let's encourage him. Time is running short. We're listed in Guinness as the oldest fan club. Let's get someone like Arne Fogel, who has the talent, to keep it running.

HERE AND THERE

USA Today ran a feature article on Bob Dylan, noting he has turned 60. A review of *Love And Theft* gives his 43rd album four stars and calls it a "masterwork that entwines archaic idioms and audacious inventions into something 21st century pop desperately

needs, an American revolution."

In the middle of a long review the critic says, "Veering in from the atmospheric dread in 'Time Out Of Mind,' Dylan conducts a lively tour of pre-WWII American song, evoking *Bing Crosby* in the lush landscapes of moonlight and bluegrass in the banjo-whipped 'High Water.'"

Bing's name has appeared for the third time this year in Walter Scott's "Personality Parade" in the *Parade* Sunday supplement, which has a circulation of about eight million. A reader wrote in: "I like your Top Ten lists. How about giving us the Top Ten American Popular Singers Of All Time"? The editor put them in alphabetical order as follows: Louis Armstrong, Nat King Cole, Bing Crosby, Bob Dylan, Aretha Franklin, Judy Garland, Billie Holliday, Elvis Presley, Frank Sinatra and Barbara Streisand.

Scott comments: "There have been so many great ones that it's hard to whittle the list down to ten. Each must have a truly distinctive voice and have cast a large influence over other singers." He said that was the criteria he used. There are small photos of Sinatra and Franklin

In addition to a sizable inventory of Bing CDs, I like to pick up other 1930s discs. One called *Hits Of The 1930s* has only one Bing track, but the reviewer does an excellent job in his description of "Shadow Waltz": "Here's a Bing Crosby sounding richer, darker, rounder and even more mellow than we remember him. By 1933, when the recording was issued, Crosby was a star of the greatest magnitude on radio, records and film. Originally introduced by crooner Dick Powell in director Busby Berkley's *Gold Diggers Of 1933*, it's so very interesting to compare Bing's more oval approach to the tune to Powell's quite penetrating laser-like style. Listening to Bing is like watching a candle in the evening twilight shadows."

Thanks to John B. Cooper of *Starlight Classic American Music And Video*, South Pasadena, CA for that astute observation.

Guinness World Records, Ltd., in its *Book Of The 20th Century*, mentions Bing three times: his birth, that he sang "White Christmas" and that he died. And although it claims to be a book of "records" it—erroneously—says he was born May 2, 1904.

Since it has been at least 23 years since Bing's baptismal record was discovered and his correct birth date of May 3, 1903 has been widely publicized, why doesn't the "book of record" get it straight? In its entry on Bing in year 1904 we read: Bing Crosby (Harry L.) born May 2, U. S. singer.

In the year 1942 under the title "Weepers Of The War" featuring *Casablanca*, it says "Bing Crosby gave audiences light relief in *Holiday Inn* and crooned 'White Christmas' for the boys fighting overseas."

We come to 1977 and learn that Bing Crosby died on October 14, and now he's listed as a U.S. actor.

No birth date is given for Frank Sinatra, but he made bobby soxers swoon in 1950. Hmm. I thought it

was 1943. By 1950 Sinatra was fading. He married Mia Farrow on July 19, 1966, but in 1998. When he died on May 14, Guinness gives Frankie a picture and four paragraphs.

Perry Como isn't in the index. Dean Martin is indexed, but Guinness forgot to insert any copy for him.

Al Jolson gets a mention for being in the first sound movie and allegedly ad libbing "Wait a minute; you ain't heard nothin' yet."

It's easy to see that the editors found the most important aspect of the 20th Century to be rock 'n' roll, because Elvis appears on seven pages with such "important" data as his first record, his entry into the U. S. Army, marriage to Priscilla, a mention of "Hound Dog" as a "hit" and a full writeup and photo on his death in 1977.

The Beatles are on 11 pages. We see that Bing is "dissed," as usual, by this so-called chronicler of "records." The facts are available; e.g. the only movie star, radio star and recording star to be No. One in all three media simultaneously. We could go on and on!

I hope no one considers Guinness a serious "book of record."

A nice plug was given to "Bing Crosby And American Culture," due in November 2002 at Hofstra Cultural Center, Hempstead, N.Y. In a Saturday morning show on December 8. National Public Radio host Scott Simon talked glowingly about the Bing persona. The show opened with a report on the Sinatra-Dino-Sammy-Peter-Joey "rat pack" and popularity of the first *Oceans 11* movie.

Then the program spun into a ten-minute piece on Bing, opening with a snippet of Bing/Frank doing "Well Did You Evah?" Then Simon talked about how Bing got a lot of his "distinctive" style from jazz musicians such as Bix Beiderbecke and Louis Armstrong.

A highlight was an interview with Professor Ruth Prigozy, who will head up the seminar on Bing. She commented that Bing's reputation had been "trashed" in the 80's, largely by son Gary's self-serving book. She says Bing is not being given the credit due him for the many areas of show business he helped change. She adds that Bing never sought credit for that.

One senses that the professor is a Bing fan in describing what he did for a song and even comedy. That Bing was a great comedian is pointed out in his scenes with Bob Hope. She says Hope was never funnier than when Bing fed him lines. And Simon seemed to be enjoying the Bing topic and does a little verbal imitation of a Bing orange juice ad.

"Did he really drink a lot of orange juice?" The professor laughed robustly. "I don't know. I'll have to check it out." And she adds, "We're still accepting papers on Bing."

Samples of Bing's singing included "Now You Has Jazz," "Pennies From Heaven" (with the Jimmy Dorsey band) and "Swinging On A Star." Simon, in announcing contributors, got carried away with a "buh, buh, boo" parody, sounding very joyful in doing a Bing program.

Tidbits of Bing Crosby

By David Lobosco

FROM my cluttered desk in my new apartment, I wanted to report on various Bing Crosby related items that I came across in my travels for anything about our pal Bing!

We were all horrified by the events of September 11, 2001. The terrorist attacks on the United States are events that will define a generation as much as the bombing of Pearl Harbor and the assassination of President Kennedy did. It was also chilling to Bing's fans to see his son Harry's firsthand account of the events on the news.

As expected, patriotism has crept back into our society, and with it comes the renewed popularity of patriotic songs. After the attacks I turned to Bing Crosby for comfort, and I was reintroduced to two great songs Bing recorded. They are "Song Of Freedom" from 1942 and "This Is A Great Country" from 1964. If you have those two recordings in your collection, I highly recommend them. They are among my favorite patriotic recordings that Bing waxed.

Another sad note, which reaches me on a more personal level, is the death of a dear friend. Many of you may know him in the various Crosby clubs. Richard Hart of England passed away in September of 2001. Richard was only 55, but he had been in poor health most of his adult life. Despite his health, though, he worked tirelessly and selflessly to promote our type of music from the 1930s and 1940s. He wrote and talked to the major CD companies, and many of the CD issues you have in your collection may have been spear-headed by Richard Hart. His crowning achievement was compiling the tracks for the CD *Bing Crosby: On Treasure Island*. (JSPCD703), issued by JSP Records. Richard was in constant contact with such CD companies as Living Era, Past Perfect, and Jasmine Records, trying to get them to reissue some of his favorite singers like Bing and Helen Forrest. He was a dear friend and a credit to the Bing Crosby community.

On a happier note, I recently visited a library book sale, where I picked up an interesting book about Marilyn Monroe called *Marilyn: Her Life From A To Z*. The book was published in 1987, and it features facts and people associated with Marilyn Monroe in alphabetical order. Bing Crosby, surprisingly, has a passage in the fascinating book. It reads: "In 1960 Bing Crosby had a cameo in Marilyn Monroe's film *Let's Make Love*, although they did not appear together. It also was at Crosby's Palm Springs home that Marilyn and President Kennedy allegedly spent a weekend together in March of 1962." It would be great if a book about Bing Crosby was written in this manner, although it would have to be a massive, multi-volume series.

Another interesting book I bought at the same book



'Just shoot me as I am.' From the last official photo session for the album of Seasons

sale featured Bing Crosby throughout its pages. It is *Tin Pan Alley*, written by David Jasen in 1988. Bing Crosby is written about on dozens of pages. This is only natural, since Bing sang many of Tin Pan Alley's greatest songs. The author lists "Where The Blue Of The Night" (written by Crosby) as one of the greatest songs of the 1930s. Jasen also writes this about Bing: "With his many films, in all of which he introduced several song hits, his many recordings, and his radio shows, he was the greatest plug a song could have." Bing is also widely regarded in the book as being responsible for Johnny Mercer, Jimmy Van Heusen, and Johnny Burke getting a career in Hollywood as songwriters. The author writes that "Bing had an ear for a good songwriter as much as he had an ear for a good song." I highly recommend this book if you want to learn about the songwriters behind your favorite songs.

Finally, on a personal level, I wanted to comment that the year 2001 marks my tenth year as a member of Club Crosby. (Please do not send any presents!) I never thought that when I wrote to the address on the back of the *Seasons* album in 1991 that it would develop into such a huge part of my life. The friends I have made through the years like Greg Van Beek, Crissi Newton, Pete Cakanic, Nick Nardella, Wayne Martin, Richard Pearson, the late Bob Lundberg, and countless others is unbelievable to me. Club Crosby is like a helping friend to me, and although the future of the club may not yet be known, what is known is that the Club and its members will always remain a special part of my life. Long may Club Crosby continue!

Until next time, all the best and keep those e-mails and letters coming. . . .

Flying Home With Ronnie Paul On

By Greg Van Beek



CLUB CROSBY member Ronnie Paul, Jr., of Fresno, CA is a talented radio disc jockey who regularly features Bing Crosby on his popular show *Flying Home With Ronnie Paul*, which can be heard throughout California's central Sierra Nevada mountains or in the San Joaquin Valley at 103.1 FM or 104.3 FM via two broadcasting studios located in Fresno and Oakhurst, CA from 8 p.m. until 1 a.m. each Saturday evening.

When hockey season begins (KAAT is the radio home of the Fresno Falcons), Ronnie's show gets a late start, usually around 10:30 p.m. after the game ends.

Club Crosby members around the world who have access to the internet can listen to *Flying Home* live over their computers with Warp Radio. Set your browser to www.KAAT.com, where you'll find a link on the station's home page. Of course, you must take into account the time difference, as the times listed are for the U.S. West Coast.

Ronnie has been interested in radio since he was seven years old. He is a member of a third generation farming family specializing in plums, peaches, nectarines and grapes. Growing up on the ranch, his father and grandfather listened to the big band and swing music on the radio. As early as grammar school and his early teen years, Ron developed an excellent knowledge of entertainers and music. Ron is knowledgeable about the music and today has an impressive collection of vintage records, tapes and CD's.

In 1985, Ronnie worked with one of the big band radio pioneers, James Flint. The Ol' Professor was an icon to many, having worked in Los Angeles, Las Vegas and Miami during the 30's, 40's and 50's. Ronnie became a great admirer of Jim's knowledge and style while working at KXTC radio in Fresno, CA. Also at KXTC, Ronnie met Jeff Parker, who was in the process of creating his own big band program called *Parker's Place*. Eventually KXTC was sold and changed format. The Ol' Professor and Jeff were hired by KAAT.

Ronnie maintained his association and friendship with both announcers. In 1999 Ronnie was hired to work Saturday nights at KAAT during Big Band Weekend. He features his own brand of big band, swing music plus radio comedy with his show, named after Lionel Hampton's famous song.

Ronnie has had "yours truly" on his program numerous times representing Club Crosby. Ronnie and I, along with his co-producer Dwight Curran, have had some interesting discussions about Bing live on the air, as well as featuring Bing's records and radio show excerpts, which have been very well received. Ronnie's



is a unique show, in that he encourages listener participation. He enjoys having his listeners call in to make requests, add to the discussion about the performers they are featuring, or just to check in and let him know what's new. These live call-in portions make the listener feel that they are part of a family, as many people call in regularly each week.

KAAT's line-up isn't limited to just Ronnie's show. They feature a whole weekend of great big band and nostalgia programming. From the syndicated *Don Kennedy Show*, *Big Band Jump*, and *Sounds of Sinatra*, to live original programs such as *Parker's Place* (big band and swing music hosted by Jeff Parker) and *Swingin' Saturday* with Jessie Taylor-Limon, there's always something of interest. One of the best is a wonderful program hosted by 18-year-old Dave Plotkin called *Rhapsody in Rhythm*, heard right before Ronnie's show on Saturday evenings from 6 to 8 p.m. This talented young man plays 20's and 30's jazz and dance band music and has a remarkable knowledge about what he plays. Bing's early work with Paul Whiteman and Gus Arnheim can be heard on Dave's show from time to time. A full schedule for KAAT's weekend programming can be found on their web site.

Make a point to tune in to Ronnie's program each week, either live on radio or via the internet. If you'd like to call in a request during the show, please do. The studio line is (559) 436-1032. Be sure you mention you're a fellow Club Crosby member and read about his show here in *Bingang*.

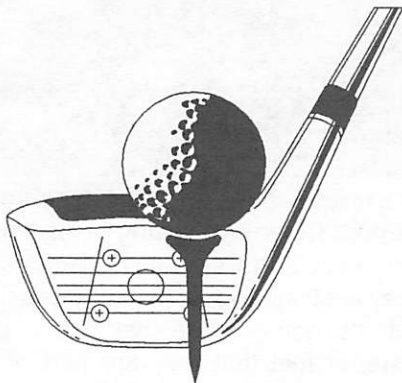
The Crosby Golf Tournament

By Bob Pasch

MY wife Lenny and I attended the Crosby Golf Tournament in 1991, 1996, and the last Crosby in 2001. Mark Scrimger attended before that and talked with me about his trip. A personal thanks to Mark is appropriate before I continue.

RECAP 1991 (*Bingang*, December, 1991)

We attended the 50th anniversary Bing Crosby Golf Tournament and regard it as an unforgettable experience. We met and talked to Bing's entire second family and walked the 7th hole with them. We also had the opportunity of visiting with Alan Fisher, Bing's butler for many years, and he was very pleased that I was trying to keep Bing's music alive through my singing performances. After returning from the tournament, I received letters from both Kathryn and Alan. Bob Hope was at the tournament, and on the Tuesday following the tournament my wife and I got to meet him.



RECAP 1996 (*Bingang*, Winter 96-97)

The trip to the Crosby in 1996 was a wonderful one. I had the honor of representing the Club at the tournament in honor of the Club's 60th anniversary. We were given the royal treatment by the Crosby executives and staff, not to mention the wonderful volunteers. We were able to spread the word about the Club to many that were unaware of its existence.

My most memorable experience is that of playing in the Kathryn Choice Tournament. This was truly a dream come true and both a surprise and delightful experience. It was thrilling to step on the tee and have your name announced as a representative of Club Crosby, and it is a memory I will never forget. I was paired with Doug Wilson, a great hockey player; Bob Allgyer, an executive from Anderson Consulting in Chicago; and Glenn Fitzpatrick, an executive from General Motors. The team shot a 63 and missed a win by only two strokes.

The following day I played with Bruce Weitz from *Hill Street Blues* and Lou Waters, the CNN news announcer, on holes 10-18 as a substitute player.

We gained great insight as to the true meaning of

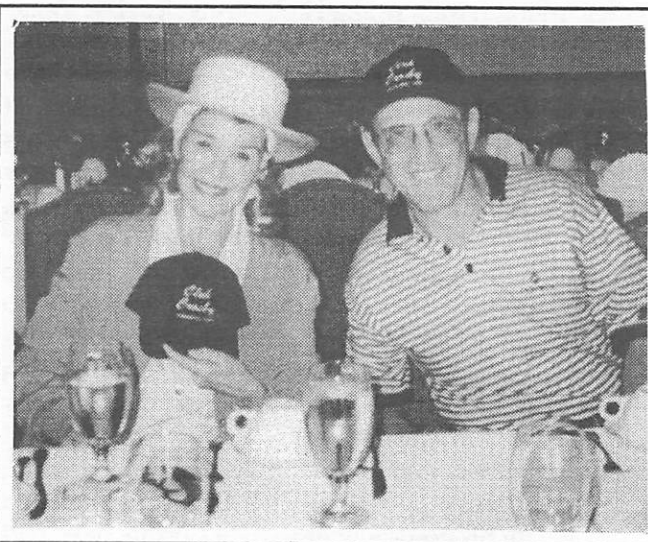
the tournament, which was to raise money to help benefit young people with their education and also to fight the battle against drugs. We will long remember these experiences at the 1996 tournament.

2001 TOURNAMENT—THE FINAL EVENT

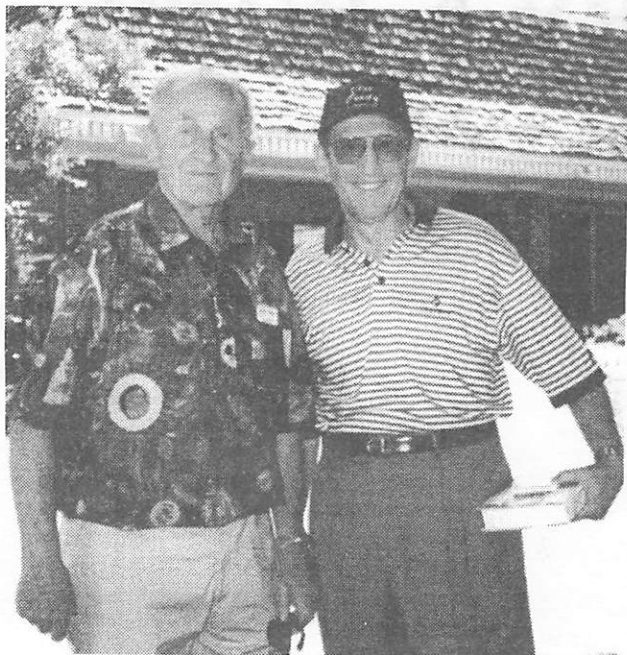
Returning to the tournament in 2001 knowing that it would be the last held in North Carolina and most likely the last Crosby Tournament to ever be held was both a happy and sad event. We were happy to return to see the many people we had met at previous tournaments, but at the same time we felt very sad that this would be the end of such a great event started by Bing so many years ago.

I had the opportunity to interview Kathryn Crosby in the club house on May 30th. She sent her best wishes to the Club. We talked about her family, and she said they were all doing fine and that Mary Frances had just had a new baby. I gave her a hat that said "Club Crosby—Founded 1936" on the front (blue and gold, of course). Kathryn congratulated the Club on the great job we are doing. She appreciated all that was being done to keep Bing's memory alive.

I asked her to express some thoughts about Bing. She said he could never match his socks and loved to take walks. He always ate everything she cooked for him. She hated to see the Crosby Tournament end, as it had raised over 18 million dollars for charity since 1987 in North Carolina and millions more at Pebble Beach.



Bob Pasch presents a Club Crosby hat to Kathryn Crosby as a gift from the Club.



Bud Giles (left) and Bob Pasch (right) in front of the Club House at Bermuda Run at the last Crosby Tournament 2001. Bud was one of Bing's friends and was connected with the Crosby Tournament for over 50 years at Pebble Beach and Bermuda Run.

I also had the opportunity to meet Nathaniel Crosby. He lives in Phoenix, Arizona, my home town. I had talked with him on the telephone and corresponded with him on different occasions. He was very surprised and pleased to see that we had made the trip from Phoenix to North Carolina to attend the tournament. Bing would be very proud to see the man Nathaniel has become.

Alan Fisher was not able to attend because he has not been feeling well. We had visited with Alan on both our previous visits and were disappointed that we didn't have an opportunity to see him. He is a very nice man.

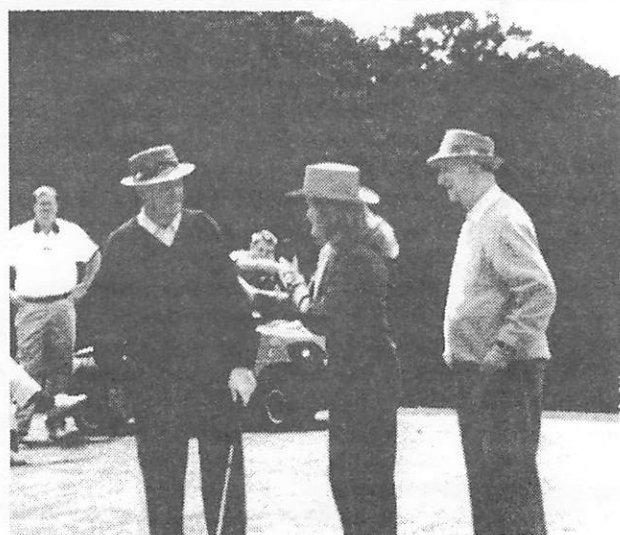
Bud Giles was also in attendance, and we had time to share some thoughts. He was very sad to see the Crosby end. He had attended every year from 1987 on to honor Bing's memory. As many of you may know, he helped run the tournament at Pebble Beach and Bermuda Run for over 50 years. I call that *dedication*.

Sam Snead and Harry Pezzullo also attended the 2001 Crosby. They both played in the first Crosby Tournament in 1937. Sam is 90 years old, but you could not tell it. He put on an

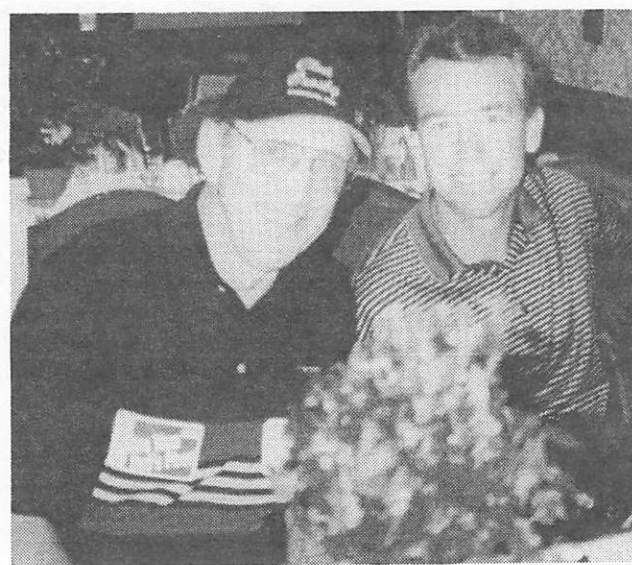


exhibition, and he can still do things to a golf ball that I only dream about.

On a personal note, it was sad to see it all end, but thank God for Bing's foresight in raising money for charity. This has continued for 60 years and will be ongoing due to a trust fund that has been established with some of the proceeds from the tournaments. So raise your glass with me to Bing and the Crosby Golf Tournament! And God bless America!!



Sam Snead (left), Kathryn Crosby (middle) and Harry Pezzullo (right) at the Snead Exhibition on the practice range at Bermuda Golf Club in North Carolina.



Bob Pasch (left) and Nathaniel Crosby (right) in Bud's Place, located in the club house at Bermuda Run at the last Crosby Tournament.

BING CROSBY & SONS

A COLLECTION OF LETTERS FROM 1941 AND A FATHER'S DAY MAGAZINE
ARTICLE FROM THE SAME TIME PERIOD SHOW BING AND HIS
OFFSPRING SHARING MOMENTS TOGETHER AND APART

10500 Camarillo St.
N. Hollywood, Calif.
May 7, 1941

Dear Daddy

Thank you for the nice Mexican
hat and shoes. How are you feeling. On
Thursday I went to boys club and caught
a big trout. We each took turns sleeping
with mother. On Sunday Grandpa took us
us to the spin and took us on the merry-
go-round Tuesday. We each got paid for
all the 'As we got we got on our report
card. We are having a lot of fun and
we hope you are having fun too. I
hope you have a nice trip. I am being
fair and will try to do better.

With love
Gary

Note: In the original letter you can see that Mother has instructed Gary to erase the
word "regards" in his closing and change it to read the more genial "With love" instead.

Bing Crosby's four boys make Father's Day something of an event in the Crosby household. At right is oldest son, Gary Evan, an old hand who was giving Bing Father's Day gifts before the others were born. He's selected a knitted cardigan and a loafer coat, and decided to give Pop his choice between knitted string suspenders and the glass-like variety with colored stripes, although it looks as if he's decided to keep the glass ones.



Howard Lindsay may be the baby, but he knows his Father's Day stuff. He knows that shirts, ties, handkerchiefs, key chains and tie clasps are always welcome, and that's what he chose for his favorite father, who subsequently observed that he could use a few more sons on Father's Day. He picked the Hawaiian shirt he's wearing himself - it probably gets him in the mood for his South Seas numbers, but it's also a good gift item.



Philip Lang, who is half of the twin team, gave his old man a nice fancy set of pajamas and, in addition, showed him how to wear them. They're of Hawaiian print broadcloth and Phil himself selected the color and pattern from the wide range in which they are available. Phil's other gift (the Crosby children seem to have attained affluence at an early age) is that lightweight wool Scotch plaid robe that Bing is proudly exhibiting.

Dear Daddy,
 We miss you
 very much.
 We are having
 a good time

and we have a new mouse
 We are in the second grade
 We have a nice time in
 school and are working
 hard. I miss you very
 much. Phillip x x x x



Dennis Michael, second half of the twin team, wants to hurry up and be a father. He's very pleased with the Father's Day gifts he picked. The shirt-and-slacks ensemble was the most popular outfit of the Southern winter season and is good in a blue slacks and yellow shirt combination. Denny also picked a lightweight, windproof and water-repellent golf jacket, a bucket hat for rainy days and a sport shirt.

I love Daddy,
I am in the
second grade
I miss you a
whole lot.

Hurry home. It is very
warm today. We are writing
to you from school.
Did you get any horses
Daddy? Mother is fine. Love
XXXX Denny

A Crosby Christmas House Tour

By Priscilla J. Koernig

IT WAS very humid and hot in the San Francisco Bay area the weekend of October 13, 2001 — the first day of three very busy days for me. October 13 was my 50th reunion celebration (San Mateo High School Class of '51). Actually, that evening started off my big Bing Crosby weekend, since I naturally talked about seeing Bing for the first time on October 7, 1948 at my alma mater when I was interviewed on video as a graduate at the reunion and asked what my fondest memory of SMHS was.

On Sunday morning, October 14, I drove north about seven miles to Millbrae to meet my long-time friends, Hobie and Cathie Wilson and Bob and Lenny Pasch to guide them south to San Mateo, where we would park to board a shuttle to the Crosby estate. Also coming with them from Millbrae were Ben Weaver from Canada, Charlie Baillie, and Sam Fleshman. Virg Edwards and niece Marion Cashman met us at the parking lot.

We soon discovered that I should have followed my instincts and driven within a block or two of Bing's home, parked near it, and walked to the estate. The shuttle lot was full, and we had to wait for spaces to park. But it finally turned out OK as we only had to wait for approximately ten minutes and had allowed extra time for any delays.

We boarded the shuttle and went up to El Camino Real and the short route to Bing's house in Hillsborough. Bing's estate is about the same distance west of El Camino Real that mine is in San Mateo (6 blocks).

The bus entered the north gate and traveled up the road within the property where Bing walked a lot as he recuperated from that horrible accidental fall in March of 1977. When we arrived at the front door, Wally Hogue and Charlie Vincent were waiting for us to start our special guided tour.

Before touring the house, a Coyote Point Museum Auxiliary volunteer took our pictures standing outside the front door in front of all the Christmas decorations. The home, inside and out, was decorated for Christmas, and you could enjoy Bing's recordings throughout.

As soon as we entered into the large entrance area, I looked to my right to see if a tall Christmas tree was by the spiral staircase, as that was where the Crosbys had it every year. It was, and it was decorated with the many handmade ornaments made by Kathryn and the children, which included one with a picture of Bing's mother. I was very fortunate to have toured the house

Friend and
Collector of
Bing Crosby



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originally when Bing was alive and also was invited again to see the Christmas tree during those years.

We were given a brief history of the house, which was originally owned by Lindsay Howard, a friend of Bing's and owner of the famous race horse, Seabiscuit. We were also told of some of the changes that the Crosbys made when moving in, like purchasing antique wood paneling and other antiques from the Hearst Estate. They also removed the swimming pool for the safety of the young children.

We proceeded left and into a guest bedroom with bath, then back into the hall. We were then asked to step out to the terrace near the loggia, as Kathryn had just returned from church, and we were told that she was anxious to greet us. Within a few minutes, Kathryn came from the loggia/living room area. She looked very beautiful, wearing a red pants suit. She graciously greeted each one of us, taking the time to talk to all of us individually.

I'm afraid I started something by asking her to pose for a picture with my friend Jenny and me and other Bing's Friends and Collectors Society friends, as there were other people there who took advantage of this opportunity. However, she graciously greeted us all. She suggested we go to the Crosby rose garden first.

One of the volunteers told us that there have been a lot of problems with the deer eating the rose foliage this year. In fact, a mother deer had a fawn there, and Kathryn called the baby "Crosby Rose." After the fawn was grown it left the property, and they fixed the hole in the fence so that wouldn't happen again.

We then went back into the house by way of the loggia and through the living room, where the gorgeous piano from *High Society* still stands, through to the library, and then up the spiral stairs to see the second floor, which consists of Bing's study (where the Oscar

is), his dressing room, his bathroom, the master bedroom and Kathryn's dressing room and bathroom, down the hall to Mary Frances', Harry's and Nathaniel's bedrooms, another guest bedroom with bath and through to the other side of the second floor where the servants' quarters used to be. Now the area has a game room, a play room for grandchildren, sitting room, etc.

We then went down another staircase and into the dining room, breakfast room, kitchen and back porch and ended out in the garage area, where a large tent was set up. They had sandwiches, snacks, desserts and beverages set up there for purchase and tables at which to sit.

Through the years since 1950 when I joined Club Crosby, I have met so many life-long friends. And on October 14, I met a few more. They came to my house after the tour and really seemed to enjoy my Crosby Room. I got to know them better then and at the Bing's Friends and Collectors' Society's 20th year banquet. It was a busy three days, but it was extremely enjoyable.

My most treasured memories are not only the cherished moments I spent with Bing and his family, but of the times I have spent with my Crosby friends. However, my most cherished possession, besides the many home movies and pictures taken of Bing and me, is an 8 x 10 picture Bing sent to me autographed "To my good friend, Priscilla — Bing."

P.S.: The house was supposed to have been furnished as it was when Bing lived there. However, I noticed a few differences:

1. Built-in book shelves were no longer at the east end of the living room.
2. Bing's dressing room no longer has his clothes in it.
3. The breakfast room was not furnished the same.
4. The kneeler for praying at the Blessed Mary was at the end of the bed rather than below the Blessed Mary statue on the mantle of the fireplace in the master bedroom.

The third floor, where we were not allowed to go, evidently still has a lot of Bing's scripts and such. We were fortunate to see that back in 1975. But the *High Society* piano is still in the living room, and that beautiful old black stove is still in the kitchen.

Editor's Note: Our thanks go to Priscilla for giving us the details of this house tour. Don't all of you wish you could have been there?

We note that Priscilla has been a member of Club Crosby for over 50 years. We know of three others who have been members for that long: Helen Tolton of California and Shirley Naylor and Maria Ermacora of Australia.

Are there others? We don't have any membership data before 1988, so can't compile a listing. Let us know if you are entitled to be a "Golden Girl" or a Golden Boy!"

Crosby Estate Becomes Holiday Showcase

By Bonny Zanardi

SANTAS and snowmen, glittering garlands of faux fruit and greens and Christmas trees of every size dripping with elegant and playful ornaments have turned the Crosby estate in Hillsborough into a stunning Christmas show house.

Public tours of the decorated mansion where Bing and Kathryn Crosby raised their family are being offered as a fundraiser for the Coyote Point Museum through Sunday.

Numerous Crosby family collections and memorabilia are evident throughout the home, from Christmas ornaments that Kathryn created from family photographs, which can be seen on the tree by the grand staircase, to her late husband Bing's gold records and Oscar statuette, found in Bing's study.

And, naturally, holiday music crooned by Bing Crosby can be heard on every floor.

Among the designers' clever touches are guest room windows made festive with baskets of apples at the sill and an array of Spode Christmas plates across the top, or the arrangement of crossed golf clubs and greens near an alcove in the "mud" room.

There is an opulent look in the living room, a haven of pale peach, beige and green. A pair of serene carved angels stands in front of the fireplace, and the sofa is strewn with jewel-ornamented pillows. A low table is set for tea, including Kathryn Crosby's silver tea service.

On the upper level, one of the most delightful rooms is the boys' room, done in a Peter Pan theme. A toy train chugs around a forest of Christmas trees and teddy bears. A trio of large nutcrackers features the Crocodile, Captain Hook and Peter Pan. The four bunk beds are family originals, used by the Crosby kids when they were young. A tepee completes the theme.

Also upstairs is Bing's study, an impressive room whose carved wooden walls come from a 15th century Spanish castle. A festive garland rounds the entire room. Most of the furniture is that of the Crosby family. There are also numerous family photos.

The Crosby home is ideal for entertaining. In the dining room a glass chandelier is decked with mini-wreaths and the table is set for a feast, including place cards for Rosemary Clooney, Phil Harris and other famous guests. White rose arrangements rise on regal silver plant stands, echoing arrangements on the table.

In the butler's pantry visitors will see ornaments of Bing Crosby, Danny Kaye and their female partners from *White Christmas* suspended beneath the cabinets, which are filled with the Crosby's own china.

Holly-decked lights and monkey candle holders are part of the decor in the kitchen. Protruding from the room's original oversized cast iron stove is a bundle of firewood with delightful faces painted on the cut ends of each log.

There are many more rooms, plus gardens to transport you to the "White Christmas" of your dreams.

— San Mateo County Times, October 8, 2001.

THE HUMAN SIDE OF BING CROSBY

BY DAVID LOBOSCO

A lot of movie lovers tend to idolize the stars they see on the screen to such an extent that they forget that the actors are human, too. This was especially the case with the stars of the 1930s and 1940s. Today's stars are under the eye of the media to such an extent that they seem to be too human, if that is possible.

Being such a huge fan of Bing Crosby, I have always been curious about who Bing, the real person, was. The best way to learn about the human side of Bing is to hear from everyday, normal people who interacted with Bing in some way. What follows is some of their stories.

I received a very warm letter from Rose Mancini, who was a nurse at the Philadelphia Naval Hospital, now retired. Mrs. Mancini had the pleasure of meeting Bing when he visited there in 1945 to entertain injured soldiers. Rose remembers that "Bing was taking requests, and a soldier who had his left leg amputated requested 'Too-Ra-Loo-Ra-Loo-Ral.'" It was the soldier's mother's favorite song. The soldier also added that he hadn't told his mother yet about losing his leg. I was looking at Bing, and he sort of gulped and told the soldier how brave he was before launching into the song. The soldiers as well as myself were surprised when Bing left the room without saying a word after singing the song. I went into the hallway and saw Bing leaning up against the wall in tears. I got him a glass of water, and after a few minutes he went right back to entertaining the boys."

An elderly gentleman by the name of James McDuffy wrote to me, even though he had never met Bing face to face. However, his story is just as touching as Mrs. Mancini's. Mr. McDuffy now lives in Florida, but he originally hails from Tacoma. In 1946 his son, who played for Spokane's baseball team, was killed along with eight others. Bing donated \$25,000 to each of the nine players' families. According to Mr. McDuffy, Bing also contacted each of the individual families to offer his prayers and thoughts.

I received an e-mail from a Michael Jeter of Vancouver, Canada who met Bing Crosby and Phil Harris at a local pub without ever realizing who they were. Apparently Bill and Phil sat down next to Mr. Jeter and struck up a conversation with him about the fishing in the area. Bing bought Phil and Michael a round of beers, and all three ended up having a shot of Canadian whiskey. When Bing and Phil left, the bartender went up to Michael and asked him if he had gotten the guy's autograph. He looked puzzled at the bartender and was aghast when he found out he had spent thirty minutes talking to Bing Crosby!

Not everyone had happy thoughts about Bing, though. A nurse from Mount Sinai Hospital had Everett Crosby as a patient in 1964. Everett had his leg amputated at the time and was not doing very well. The nurse, who never did give me her name, said that Bing never came to visit Everett, and in her own words, "Everett was heart-broken that Bing did not even call, because he idolized Bing." Whether that is true or not will never be known. I personally did some research and found that Bing and Kathryn visited Everett on August 25, 1964. The nurse did not give me a specific time or date.

One other unflattering encounter with Bing was passed on to me via e-mail from a gentleman in England by the name of James Patterson. It was 1975, and Mr. Patterson was living in a rented house near Holland Park Avenue in London. Bing rented a house very near to him. One morning Mr. Patterson was walking his dog when he saw Bing walking right towards him. Patterson said to Bing, "Good morning, Mr. Crosby. Lovely day, isn't it?" In James' words, Bing did not look up and only grunted, saying "It rains too much" before walking by. James made me laugh, though, when he wrote that it was one of the nicest days London had ever seen, and he thinks Bing missed it because he didn't look up!

What I realized from these e-mails and letters I received is that the negative ones were definitely in the minority. I have been in touch with Jeff Peters, a younger man, who became a fan because of an experience his mother had with Bing in the 1970s. His mother was in a Los Angeles restaurant with a couple of lady friends when she passed out because of a heart problem. It seems that Bing and Kathryn were also there at the time, and they sent Jeff's mother flowers and a prayer card at the hospital. He also called hospital officials to make sure she had the means to pay for her hospital stay. As it happened, she had sufficient money, but because of Bing's kindness to her, Jeff became a Bing fan. (Now I'm trying to train him to like some of the other greats after being a fan of the Rolling Stones and Led Zeppelin for years!)

It is so warm and touching to know that a man of Bing Crosby's stature would seem so real to so many people through the years. If anyone else has real-life stories to tell, both good and bad, please write to me so we can print them for our members to read. Bing was one of the most celebrated performers of his time, but his human side is something that is too often overlooked.

♪

Bing In Hollywood

By David Lobosco

The Emperor Waltz

Paramount, 1948

THIS movie marked an unfortunate turning point in Bing Crosby's movie career. After sixteen successful years at Paramount, *The Emperor Waltz* would be Bing's last movie as the number one box office draw in America. The movie was filmed on location at Jasper National Park in Canada, and it was the most expensive Crosby film since 1946's *Blue Skies*. The director was none other than one of the best directors of all time, Billy Wilder. Mr. Wilder would go on to direct such gems as *Sunset Boulevard* (1950) and *Some Like It Hot* (1959). The musical score was composed by Bing Crosby's long-time associate, Victor Young, and of course Edith Head was commissioned to design the costumes for this costumed epic.

It was suggested that Greta Garbo, who had retired in 1941, should star with Bing in the film. It is also reported that Bing made a special journey to the reclusive actress's home in New York City, only to be turned down by Ms. Garbo. Joan Fontaine was eventually signed to play the female lead. The supporting cast also boasted some greats of the American stage and screen like Ronald Culver, Richard Haydn, and Lucille Watson.

The film is set in Austria-Hungary in 1901, and Bing plays Virgil Smith, an American phonograph salesman who tries to introduce the new contraption to the European markets. Bing's character is a loud-mouthed, aggressive agitator, and Bing even commented that he played this role very "loud" and not to his liking. Personally, I have not heard Bing shout so much in all of his other films combined.

Bing tries to sell his phonograph to the Emperor (played by Richard Haydn), but his sales pitch falls upon deaf ears. However, he meets the Emperor's niece (played by Joan Fontaine), who instantly hates him. Throughout the whole movie Bing and Joan have a love-hate relationship with one another. What brings them together is their pet dogs. The two dogs fall in love with each other, and in the end so do their masters.

The movie was beautifully filmed in Technicolor,

and each scene was masterfully directed by Billy Wilder. However, *The Emperor Waltz* is often said to be one of Wilder's least-favorite films. To this day the aging director will not comment on the movie, except to say that Bing "gave me everything I could ask for in an actor. Unfortunately, what he gave me was for another movie."

Next to the beautiful color and scenery in the movie, the musical score is the best feature of the film. Bing sang four songs in the movie, and he was in terrific voice. He sang two "classic" pieces, "Santa Lucia" and the title song (lyrics adapted by Johnny Burke). "The Emperor Waltz" showcases the great command Bing had of his voice in the 1940s. His commercial recording of that song for Decca is an underrated gem of Crosby's many great recordings. Also in the film was "I Kiss Your Hand, Madame," originally recorded by Bing in 1929 when he was a rising star of Paul Whiteman's orchestra. The other gem, the ballad "The Kiss In Your Eyes," is another forgotten Crosby classic.

The Emperor Waltz certainly was not one of Bing's worst films, but it is definitely not his best. The major problems are the tedious and boring screenplay, penned by Charles Brackett and Billy Wilder, and Joan Fontaine's acting. Ms. Fontaine looks bored in this film, as she did in too many of her films. Bing often had co-star approval, so I can't understand why he surrounded himself with actresses who did not suit him, like Fontaine, Ann Blyth, and Zizi Jeanmaire to name a few. However, as much as I gripe about *The Emperor Waltz*, the movie is quite watchable and at times even enchanting.



HOW BING CROSBY HELPS WIN THE WAR

RESEARCH FOUNDATION HAS EXAMINED MORE THAN 15,000 INVENTIONS

FROM: *PIC* MAGAZINE – APRIL 13, 1943

There are at least two schools of thought on the question of how Crooner Bing and his band-leading brother Bob can best aid the war effort, but there's no argument over their less-publicized and unexpected venture as invention hunters for Uncle Sam.

The search for war-winning weapons is a Crosby venture under the direction of Bing, Bob, and brother Larry and two or three experts who have received more than 15,000 inventions and ideas submitted to the Crosby Research Foundation within the past two years. Of this number, fewer than a dozen have proved practical, but any one of these, now nearing or in mass production, is enough to justify the time, effort and money expended by the Crosbys.

Many, of course, represent the fantasies more familiar to followers of the old Dr. Seuss comic-scientific drawings. Others are highly valuable. In the Crosby's Pasadena workshop you'll find a deadly radio-directed "iron pig," a lethal device capable of rolling right onto the doorstep of an

enemy installation and blowing it to bits; or the first model of a gunsight that promises to be more accurate than anything yet developed, or an ice indicator that tells pilots how much ice is forming on their wings, and how fast.

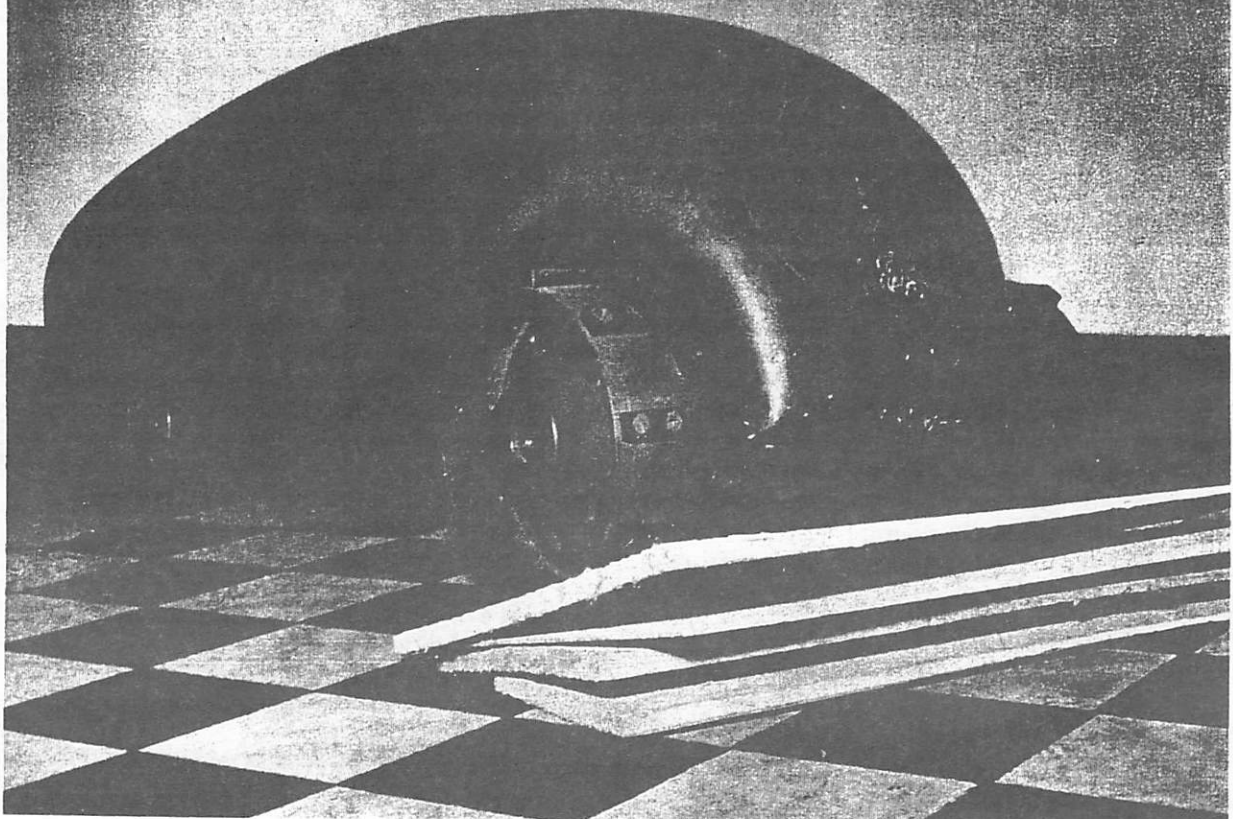
About the indicator: flyers have prayed for such a device ever since they began pounding planes through thick weather. Recently a nameless inventor plunked a gadget on the desk of H. Lloyd Praeger, manager of the foundation.

"This thing," he told Praeger, "will indicate something but I don't know what." From experience, Praeger saw immediately the possibility of converting the thing into much-needed aircraft applications. "Go back home," he told the visitor. "fool around with this gadget a while, and when you come back, be certain it will indicate ice formation."

Several weeks passed, and one morning the inventor dumped on Praeger's desk a T-shaped device that bore little resemblance to its ancestor. "I've got it," he announced

INVENTION

This "Iron Pig" carries 25 pounds of high explosives and is guided by radio directly into enemy fortifications.



triumphantly. Praeger called Bing, and after many tests they found the indicator capable, through a secret electronic system, of warning the pilot instantly when ice begins to form on three propellers, wings . . . anywhere on the plane. Automatically, at precisely the right instant, either boots or the hot-wing de-icer begins to function, knocking off or melting the ice, thus keeping the plane flying safely and at the desired speed.

Less sensational but equally meritorious is a fluoroscope that will save 50 % of the time required to operate on a wounded man near the field of battle. Details cannot be disclosed, because the enemy likely reads "Pic," too. You may know, however, that the device gives the surgeon a three-dimensional view of bullets and shell fragments, enabling him to find their exact location in the body, and recover the objects without needless probing.

Bing admits he doesn't know a blind fastener from a zipper, yet he has made possible development of just such a device, and it is now made by the hundred thousand. A cowl fastener is a gadget little larger than your thumbnail that fastens down metal sheets, as an engine cowling from one side only. When an unknown inventor walked into the Crosby office with such a device, Praeger grabbed the phone and called Bing, who told him to rush the little trick through tests. Within a few weeks, army experts at Wright Field, Ohio, had subjected the fastener to the equivalent of 165 years of flying. Today several of Uncle Sam's war planes carry these fasteners into battle.

Then there's the matter of a gold-plated mirror device that enabled English Spitfire pilots to knock 180 planes out of the sky between sundown and sunup, to say nothing of other hundreds later. Very secret, this device catches the ultra-red rays from planes exhausts and spots the enemy as effectively as would the glistening sun against their wings. Yes, it passed through the laboratory on its way to perfection, another Crosby Foundation discovery for the war effort.



Ice formation on the wings of our planes has long been the bane of bomber pilots flying high altitudes. But this electronic indicator reveals the exact moment ice begins to form, sets off automatic defrosters.

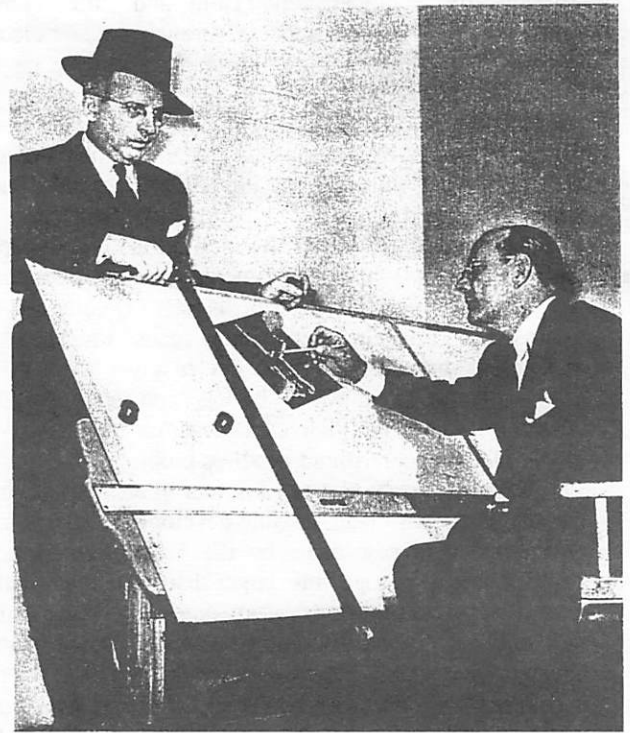


(Above) Navigators in planes and ships can pilot their course on this magnetized plotting board without fear of papers and weights being tossed about. Note how iron weights remain in place when board is tilted at right angle.

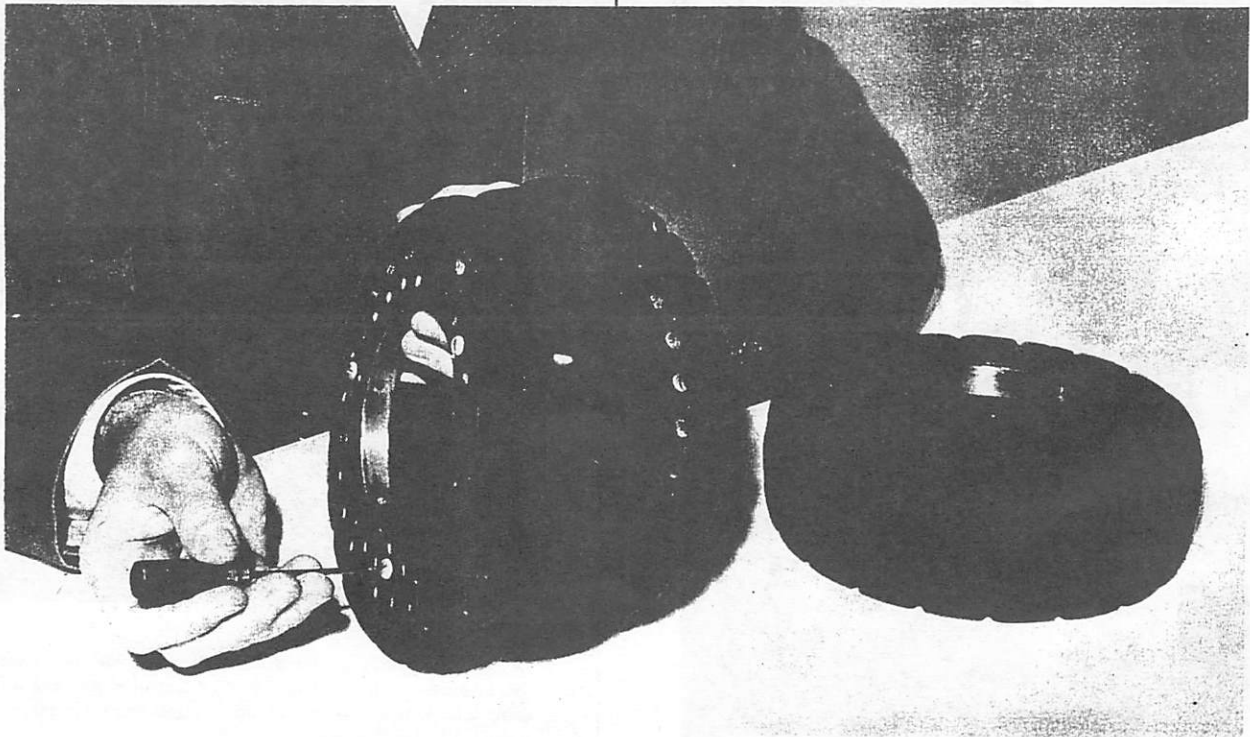
(Left) The crooning and band-leading Crosbys with brother Larry founded Crosby Research Foundation which has so far examined over 15,000 inventions. Here Bing looks over the plans of a new invention before testing.



The Crosbys have a foundry in addition to their research foundation. This nonprofit venture turns out aluminum castings by the thousands for war plane use. Larry Crosby (left) looks over the day's production.



This may look like nothing at all but it is the beginning of a new and better gunsight. You won't know it when it appears in production form which explains why Foundation Manager Praeger permits this photograph.



Another Crosby Foundation experiment not yet perfected, is this new type automobile tire which will use less rubber than the pneumatic tires now in use and thus save thousands of tons of this vital, scarce commodity. The tire is built in several sections and is bolted together. It may be worn down almost to a "nubbin" and still provide adequate rolling power. Like other tires it may be retreaded. But it will outlast ordinary ones.



BINGsings



By Charles Baillie



Before we review the latest Bing CDs, I want to take a minute to add my thanks and praise to the heroic firemen, policemen, and health workers who risked all to try to save and rescue the victims of the terrible terrorist attack on the World Trade Center and the Pentagon. I'm sure some of our members have had personal experiences that make the tragedy even more real. One example--member Chick Wilson of Select Circles--tells me that his youngest daughter, who is a massage therapist, has volunteered her services. "The week of 9/26/01, she was massaging overworked medical volunteers to loosen them up. On Monday, she did a 12-hour shift at 'Ground Zero' as people are only allowed in or out every 12 hours."

Thanks to Chick's daughter for her fine personal contribution in aiding in the recovery.

There are several interesting CDs available--most of them at Select Circles (P.O. Box 302, Riverside, CT 06878). As anticipated, Chick will carry the two CDs reviewed in the Summer 2001 issue of BINGANG as follows: "The Lost Columbia Sides" two CD-set at \$20.00 and "That Travelin' Two-Beat/Sings the Great Country Hits" at \$14.00.



LOST COLUMBIA SIDES: Mississippi Mud / 'Tain't So Honey / I'd Rather Cry Over You / I'm On The Crest Of A Wave / Out-O'-Town Gal / I'll Get By / Susanna / If I Had You / Spell Of The Blues / Let's Do It / Coquette / My Kinda Love / Till We Meet / Louise / Reaching For Someone / Your Mother And Mine / S'posin' / I Kiss Your Hand, Madame / Baby, Oh Where Can You Be? / Can't We Be Friends? / Gay Love / Great Day / Without A Song / I'm A Dreamer / If I Had A Talking Picture Of You / After You've Gone / Bundle Of Old Love Letters / Livin' In The Sunlight / You Brought A New Kind Of Love To Me / St. Louis Blues / How Long Will It Last? / My Woman / Cabin In The Sky / The Last Round-Up.

THAT TRAVELIN' TWO-BEAT (Bing and Rosie): That Travelin' Two-Beat / New Vienna Woods / Knees Up, Mother Brown / Roamin' In The Gloamin' / Adios Señorita / Come To The Mardi Gras / Hear That Band / The Daughter Of Molly Malone / The Poor People Of Paris / I Get Ideas / Ciao, Ciao, Bambina / That Travelin' Two Beat (Reprise).

THE GREAT COUNTRY SONGS (Bing only): Oh, Lonesome Me / Heartaches By The Number / Four Walls / Crazy Arms / Bouquet Of Roses / Wabash Cannon Ball / Wolverton Mountain / Hello Walls / A Little Bitty Tear / Jealous Heart / Still / Sunflower.



The two best new CDs available this report, in my opinion, are from ASV Ltd. in England. The first disc is "Bing Crosby--His Greatest Hits of the 30s--It's Easy To Remember." As these are the "top of the chart" recordings, you probably have most, if not all, of the tracks. However, it is an attractive package of Bing's top recordings and the sound is very good. The disc is available from Select Circles.



Bing Crosby — His Greatest Hits Of The 30s. ASV Living Era CDAJA5349: It's Easy To Remember.

\$13.00

1. It's Easy To Remember. 2. Out Of Nowhere. 3. Just One More Chance. 4. At Your Command. 5. Dinah. 6. Please. 7. Brother Can You Spare A Dime? 8. You're Getting To Be A Habit With Me. 9. The Shadow Waltz. 10. Little Dutch Mill. 11. Love In Bloom. 12. June In January. 13. Soon. 14. Red Sails In The Sunset. 15. I'm An Old Cowhand. 16. Pennies From Heaven. 17. Sweet Leilani. 18. Too Marvelous For Words. 19. The Moon Got In My Eyes. 20. Bob White (Watcha Gonna Swing Tonight?) 21. I've Got A Pocketful Of Dreams. 22. Alexander's Ragtime Band. 23. You Must Have Been A Beautiful Baby. 24. An Apple For The Teacher. 25. Silent Night, Holy Night. (DLA-261-A, with Connee Boswell).

The second recording, "Bing Crosby--His Greatest Hits of the 40s--Only Forever," also from ASV Ltd., is another attractive compilation of Bing's top hits of the era. Again, you may have all or most of the recordings on other discs, but it is nice to have them all in one package. This CD is also available from Select Circles.



Bing Crosby His Greatest Hits of the 40s ASV Living Era CDAJA5395
Only Forever

\$13.00

1. Only Forever. 2. Sierra Sue. 3. Trade Winds. 4. Be Careful, It's My Heart. 5. Moonlight Becomes You. 6. Sunday, Monday Or Always. 7. People Will Say We're In Love. 8. Pistol Packin' Mama. 9. San Fernando Valley. 10. Swinging On A Star. 11. I Love You (Porter). 12. Amor. 13. I'll Be Seeing You. 14. Too-Ra-Loo-Ra-Loo-Ral. 15. Don't Fence Me In. 16. It's Been A Long, Long Time. 17. I Can't Begin To Tell You. 18. McNamara's Band. 19. South America, Take It Away. 20. The Whiffenpoof Song. 21. Galway Bay. 22. Far Away Places. 23. Dear Hearts and Gentle People. 24. Now Is The Hour. 25. White Christmas.

"Bing Swings," a Magic compact disc from England, was purchased at Tower Records in Pasadena. The recordings are taken from Bing's Chesterfield and Philco radio shows. There are some interesting "conversations" with Tommy Dorsey, Louis Armstrong, Joe Venuti, and Jack Teagarden; but the recording on some of Bing's solos leaves a lot to be desired.

BING SWINGS (Magic DAWE 48)

\$14.99

1. Painting The Clouds With Sunshine
2. Bing's Chat 1 (Venuti & Carpenter)
3. Shanghai
4. Bing's Chat 2 (Tommy Dorsey)
5. Diane
6. Hot Canary
7. Lady Be Good
8. I've Just Got To Fall In Love
9. How High The Moon
10. Come On To My House
11. You Was (w/Peggy Lee)



12. Bing's Chat 3 (Louis Armstrong)
13. Panama
14. Up The Lazy River (w/Armstrong)
15. Lazy Bones (w/Armstrong)
16. Old Rockin' Chair's Got Me (w/Armstrong)
17. Bali Ha'i
18. Sunflower
19. Easter Parade (w/Peggy Lee)
20. Why Can't You Behave?
21. So Tired
22. Everywhere You Go

"Music and Comedy" from the Pearl Harbor Generation" is the tag line on CD "Mail Call '44." This disc is also from radio--AFRS Wartime Broadcasts. The recording process is very good--greatly superior to the "Bing Swings" CD. In addition to the two "Mail Call" broadcasts, there are two good bonus tracks. The CD is available from Select Circles.

MAIL CALL '44 (HLC Records 6651)

\$18.00



Mail Call #78: A Salute To Servicemen From Washington State. Starring Bing Crosby, with Connee Boswell and The Les Paul Trio. 1. Show Open. 2. My Ideal (Bing). 3. A Word To The troops. 4. Medley: My Heart Tells Me / Star Dust / Oh, What A Beautiful Morning (Connee). 5. Songs My Mother Taught Me (Richard Crookes). 6. Medley: Timber / You Are My Sunshine (Crosby and Crookes). 7. Begin The Beguine (Les Paul Trio). 8. Between 18th And 19th On Chestnut Street (Bing and Connee). 9. Show Close (Recorded 2/16/44).

Mail Call #91: A Salute To Servicemen From Minnesota. Starring Judy Garland with Bing Crosby and Jimmy Durante. 10. Show Open. 11. The Trolley Song (Judy). 12. A Word About Minnesota (Judy and Bing). 13. It's Love, Love, Love (Bing). 14. Jimmy Durante's Geography Lesson. 15. Can Do, Will Do (Judy). 16. Amor (Bing). 17. Durante Needs A Butler (featuring Arthur Treacher). 18. Groaner, Canary and Nose (all). 19. Shoe Close (Recorded 5/17/44).

Bing Bonus Tracks: 20. I Can Dream, Can't I? (w/Andrews Sisters). 21. You Go To My Head (Bing).

Select Circles has two more CDs of recordings from Bing's Hollywood career. While most of the tracks are from Columbia recordings, some are from the film soundtracks. Again, most, if not all, of the numbers have been issued on CD before.

BING CROSBY IN HOLLYWOOD 1930--1934 Vol. 1
(Collectibles CD-6805)

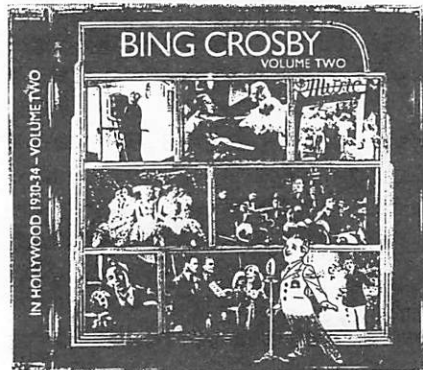
\$13.00

BING CROSBY IN HOLLYWOOD 1930-1934, Vol. 1. Collectables 6805. \$13. Happy Feet, A Bench In the Park (with The BROX SISTERS And The RHYTHM BOYS), same song (PAUL WHITEMAN'S RHYTHM BOYS), It Happened In Monterey, I Like To Do Things for You, Ragamuffin Romeo, So the Bluebirds and the Blackbirds Got Together, Song of the Dawn, Dinah (with The MILLS BROTHERS), Please, Here Lies Love, Learn To Croon, Moon-struck, Down the Old Ox Road, Thanks, The Day You Came Along.

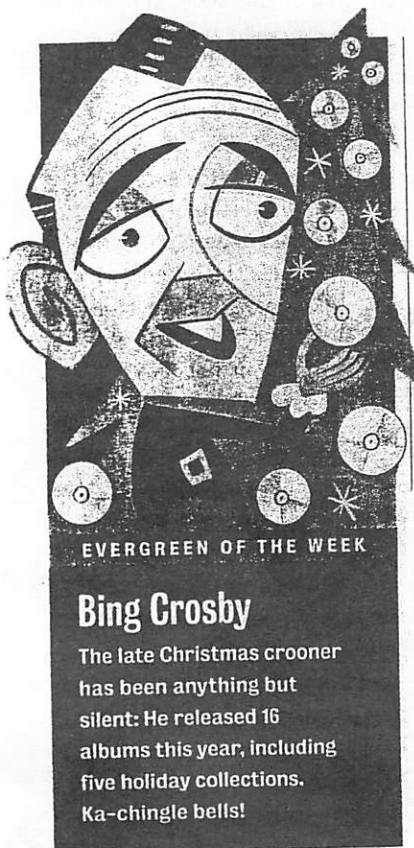


BING CROSBY IN HOLLYWOOD 1930--1934 Vol. 2
(Collectibles CD-6806)

\$13.00

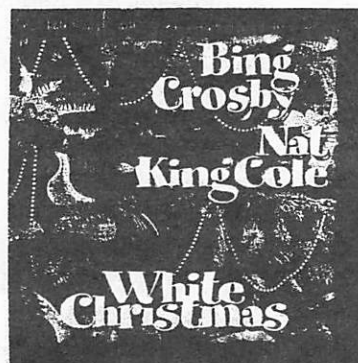


Vol.2: Guess It Had To Be That Way, Black Moonlight, Just an Echo In the Valley, Beautiful Girl, After Sundown, We'll Make Hay While the Sun Shines, Temptation, Our Big Love Scene, Love Thy Neighbor, Once In a Blue Moon, Goodnight Lovely Little Lady, May I? She Reminds Me of You, I'm Hummin'-I'm Whistlin'-I'm Singin', Love in Bloom, Straight from the Shoulder.



As ENTERTAINMENT WEEKLY states, the "Christmas Crooner" finds December his favorite time of the year. Perhaps, with an extra boost from Gary Giddins' fine biography, we have a goodly number of Christmas CDs featuring Bing available this year. They all have several things in common--most of the tracks are from radio or TV--they are relatively inexpensive--all feature "White Christmas"--the sound quality is average--there is enough variety in the arrangements to make them interesting--none can come close to the quality of the Christmas MCA/Wig Wiggins disc released last year. For your information and consideration, here is the list.

WHITE CHRISTMAS--BING & NAT KING COLE \$4.99
(Fine Tune, LLC 3352-2)



1. White Christmas (Crosby)
2. The Christmas Song (Cole)
3. Adeste Fideles (Crosby)
4. Take Me Back To England (Cole)
5. Silver Bells (Crosby)
6. A House With Love In It (Cole)
7. Silent Night (Crosby)
8. Mr. Santa Claus (Cole)
9. Rudolph, The Red-Nosed Reindeer (Crosby)
10. A Handful of Stars (Cole)
11. Jingle Bells (Crosby)
12. Santa Claus Is Coming To Town (Cole)
13. God Rest Ye Merry Gentleman (Crosby)

SILVER BELLS OF CHRISTMAS w/BING & ROSEMARY
(KRB 8070-2)

\$7.99



1. Silver Bells (Bing and Rosemary)
2. White Christmas (Bing)
3. Adeste Fideles (Bing)
4. Rudolph, The Red-Nosed Reindeer (Bing)
5. O Little Town Of Bethlehem (Bing)
6. Silent Night (Bing)
7. The Christmas Song (Rosemary)
8. Away In A Manger (Bing)
9. It Came Upon A Midnight Clear (Rosemary)
10. Have Yourself A Merry Little Christmas (Rosemary)

BING & FRIENDS CHRISTMAS
(Sleigh Bells 20482)

\$3.99



1. White Christmas (Bing Crosby)
2. Have Yourself A Merry Little Christmas (Rosemary Clooney)
3. Mistletoe And Holly (Frank Sinatra)
4. Jingle Bells (Rosemary Clooney)
5. Silver Bells (Rosemary Clooney and Bing Crosby)
6. Little Drummer Boy (Rosemary Clooney)
7. Santa Claus Is Coming To Town (Frank Sinatra and Cools)
8. Suzy Snowflake (Rosemary Clooney)
9. Count Your Blessings (Bing Crosby)
10. O Come All Ye Faithful (Bing Crosby)
11. The Christmas Song (Rosemary Clooney)
12. God Bless You Merry Gentlemen (Bing Crosby and Frank Sinatra)
13. Hitch A Ride With Santa Claus (Bing and Lindsay Crosby)
14. The Snowman (Bing Crosby and Frank Sinatra)
15. Away In A Manger (Bing Crosby)
16. Rudolph, The Red-Nosed Reindeer (Bing Crosby)
17. O Little Town Of Bethlehem (Bing Crosby and Frank Sinatra)
18. It Came Upon A Midnight Clear (Rosemary, Bing and Frank)
19. The Christmas Feeling (Bing Crosby and Frank Sinatra)
20. Deck The Halls (Bing Crosby and Frank Sinatra)

CHRISTMAS WITH BING & FRANK
(Forever Gold--FGX 63112)

\$3.99



1. Jingle Bells
2. Deck The Halls
3. God Rest Ye Merry Gentlemen
4. Hark! The Herald Angels Sing
5. O Come All Ye Faithful
6. It Came Upon A Midnight Clear
7. Away In A Manger
8. O Little Town of Bethlehem
9. Rudolph, The Red-Nosed Reindeer
10. Santa Claus Is Coming To Town
11. The Christmas Song
12. White Christmas

'Tis The Season To
Make Music

On two other Christmas discs, Bing has guest appearances.

SANTA'S TOP TEN FAVORITES (MCAD 21057) \$3.99

Bing--White Christmas

TOYS FOR TOTS--25 ALL-TIME CHRISTMAS FAVORITES (AKA 10401 TWE) \$5.99

Bing--White Christmas

Rudolph The Red-Nosed Reindeer (w/Ella Fitzgerald)
Jingle Bells

Back to more conventional material, a number of good CDs have surfaced since the last report. The first two were "Made in England" by Pulse. While there is nothing new to CD in these discs, they are an excellent group of tracks--and the recording is very good also. A good value if it fits your collection.

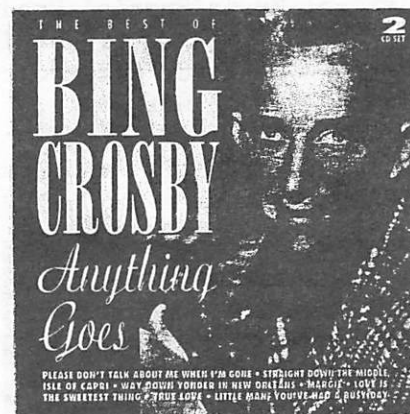
BING CROSBY--DON'T FENCE ME IN (22 Tracks) \$8.95
(Pulse PLS CD 381)



1. Swinging On A Star. 2. Pennies From Heaven. 3. You Must Have Been A Beautiful Baby. 4. Brother, Can You Spare A Dime?
5. Just One More Chance. 6. I Can't Begin To Tell You. 7. I've Got A Pocketful Of Dreams. 8. Dinah. 9. You're Getting To Be A Habit With Me. 10. Too Marvelous For Words. 11. Out Of Nowhere.
12. Sunday, Monday, Or Always. 13. Moonlight Becomes You. 14. It's Been A Long, Long Time. 15. Don't Fence Me In.
16. Please. 17. It's Easy To Remember. 18. Three Little Words. 19. I'll Be Seeing You. 20. A Hot Time In The Town Of Berlin.
21. Now Is The Hour. 22. White Christmas.

THE BEST OF BING CROSBY--ANYTHING GOES (Two CDs) \$13.95
(Pulse PLS CD 532)

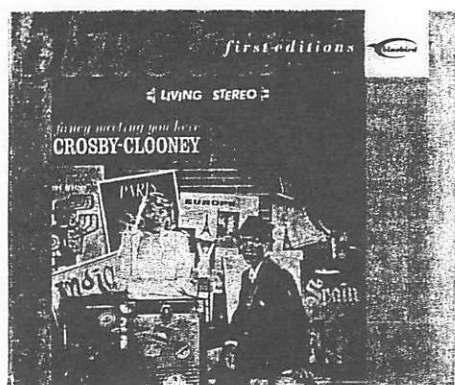
DISC ONE: 1. Straight Down The Middle. 2. Try A Little Tenderness. 3. Love Is The Sweetest Thing. 4. When The Red-Red Robin Comes Bob-Bob-Bobbin' Along. 5. Unchained Melody. 6. The Lady Is A Tramp. 7. Meet Me Tonight In Dreamland. 8. Ain't Misbehavin'. 9. Isle Of Capri. 10. Heart-aches By The Number. 11. So Rare. 12. They Didn't Believe Me. 13. Way Down Yonder In New Orleans. 14. Don't Blame Me. 15. You Turned The Tables On Me. 16. I Guess I'll Have To Change My Plan. 17. I Wish You Love. 18. Please Don't Talk About Me When I'm Gone. 19. Old Cape Cod. 20. Yours. 21. Margie. 22. Nice Work If You Can Get It. 23. At Sundown. 24. Count Your Blessings Instead Of Sheep. 25. Love's Old Sweet Song. **DISC TWO:** 1. True Love. 2. Yes, Sir, That's My Baby. 3. Manhattan. 4. Misty. 5. This Can't Be Love. 6. We'll Be Together Again. 7. Keepin' Out Of Mischief. 8. Moonlight and Theme From Picnic. 9. We're In The Money. 10. All Through The Night. 11. Papa Loves Mambo. 12. You'll Never Know. 13. Anything Goes. 14. You're The Top. 15. My Baby Just Cares For Me. 16. I See Your Face Before Me. 17. At The Jazz Band Ball. 18. You're In Kentucky Sure As You're Born. 19. I've Got A Crush On You. 20. How Long Has This Been Going On? 21. My Funny Valentine. 22. The Banjo's Back In Town. 23. You're Sensational. 24. Little Man, You've Had A Busy Day. 25. Let's Put Out The Lights And Go To Sleep.



The complete LP "Fancy Meeting You Here" has finally reached CD intact--with extras. Bob Hope joins Rosie on two duets, and Jo Stafford joins Bing on four (previously un-recorded). If you like a good time, this is for you--well recorded with good sleeve notes.

FANCY MEETING YOU HERE (Crosby--Clooney)
(BMG--Bluebird--09026-63859-2)

\$16.99



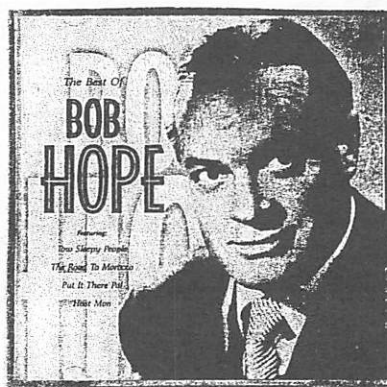
1. Fancy Meeting You Here. 2. On A Slow Boat To China. 3. I Can't Get Started. 4. Hindustan. 5. It Happened in Monterey. 6. You Came A Long Way From St. Louis. 7. Love Won't Let You Get Away. 8. How About You? 9. Brazil. 10. Isle Of Capri. 11. Say "Si Si." 12. Calcutta. 13. Love Won't Let You Get Away (reprise). 14. Ain't A-Hankerin'. 15. Protection. 16. Love Won't Let You Get Away. 17. Medley: Fancy Meeting You Here / On A Slow Boat To China / Hindustan. 18. Ol' Man River. 19. When It's Twilight On The Trail. (Tracks 14 & 15 are by Rosemary Clooney and Bob Hope; Tracks 16-19 are by Bing Crosby and Jo Stafford).

I've included a Bob Hope CD as Bing joins Bob in 10 of the 17 tracks. It's good to have the two buddies together on a quality disc released by MCA. Shirley Ross joins Bob in four duets, including Bob's two big hits--"Thanks for the Memory" and "Two Sleepy People."

THE BEST OF BOB HOPE
(MCA HMNCD-033)

\$12.99

Thanks For The Memory. With Shirley Ross
Two Sleepy People. With Shirley Ross
Put It There, Pal. With Bing Crosby
The Road To Morocco. With Bing Crosby
Penthouse Serenade. With Shirley Ross
The Lady's In Love With You. With Shirley Ross
Chicago Style. With Bing Crosby
Merry-Go-Round. With Peggy Lee and Bing Crosby
Hoot Mon. With Bing Crosby

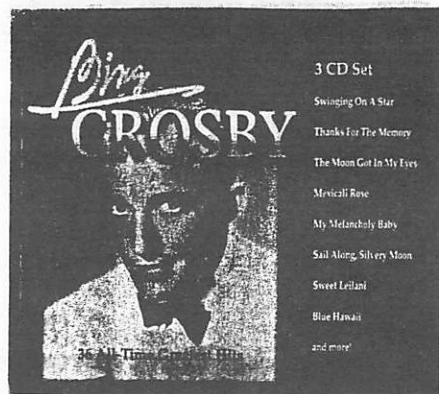


Road To Bali. With Bing Crosby
The Boys With The Proboscis
With Jimmy Durante
Put It There, Pal (alternate take)
With Bing Crosby
The Road To Morocco (alternate take)
With Bing Crosby
Home Cookin'. With Margaret Whiting
Nothing In Common. With Bing Crosby
Paris Holiday. With Bing Crosby
Buttons And Bows. With Clark Sisters

The final CD--"Bing Crosby--36 All-Time Greatest Hits"--is a three-disc set from Universal Music Special Products. It's a compilation of songs most of which have been on CD frequently, but it's a good group if it fits your collection. The recording is good, and you could spend a couple of pleasant hours on a snowy or rainy afternoon with Bing.

BING CROSBY--36 All-Time Greatest Hits (Three CDs)
(Universal Music--MS03-37079)

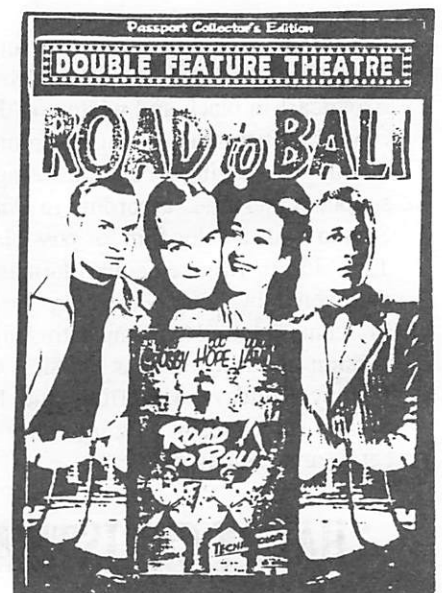
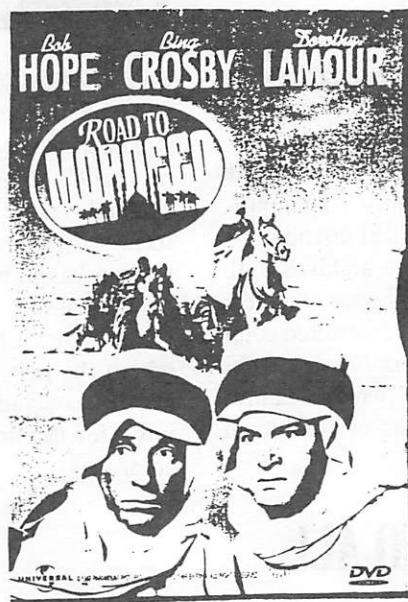
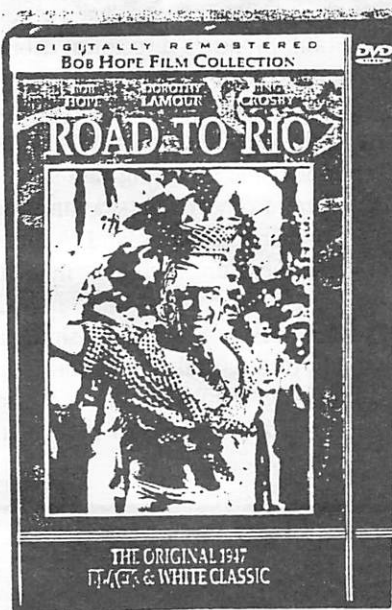
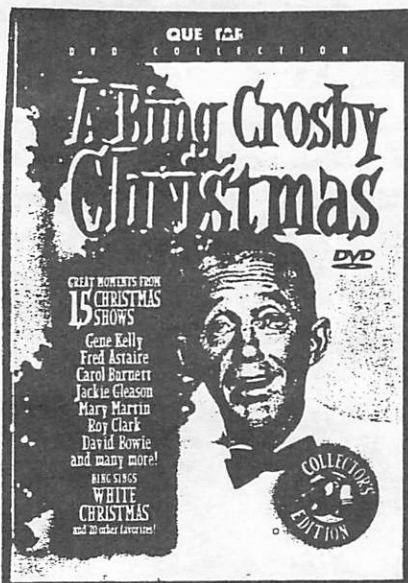
\$23.88



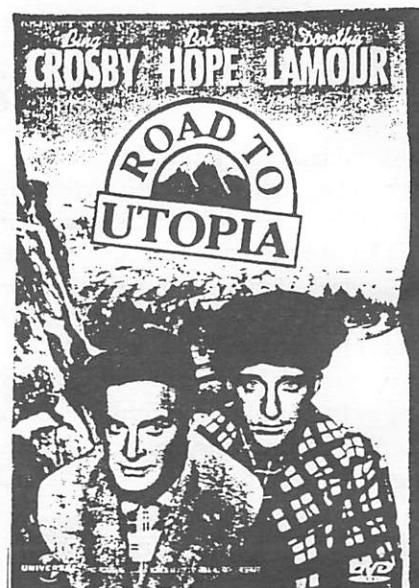
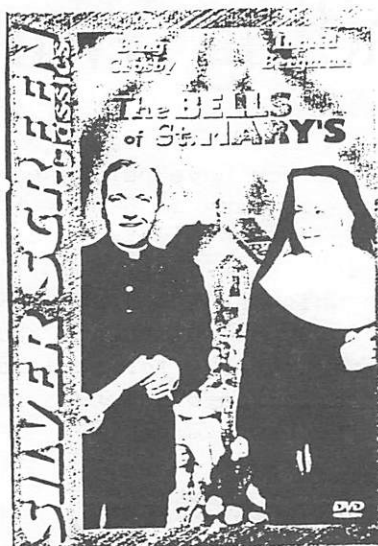
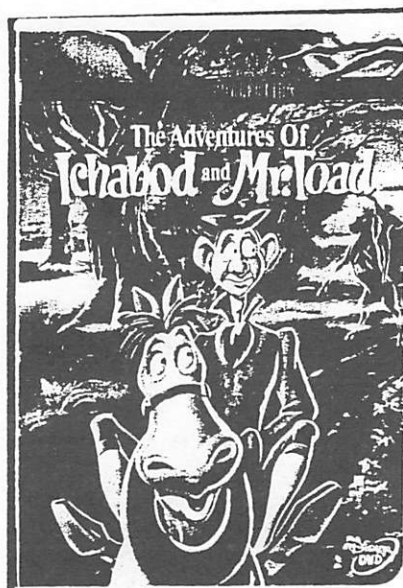
Volume One: 1. Swinging On A Star. 2. Thanks For The Memory. 3. The Bells Of St. Mary's. 4. The Moon Got In My Eyes. 5. Too-Ra-Loo-Ra-Loo-Ral. 6. Where The Blue Of The Night. 7. The Whiffenpoof Song. 8. Yah-Ta-Ta, Yah-Ta-Ta. 9. Georgia On My Mind. 10. MacNamara's Band. 11. Memories Are Made Of This. 12. Mona Lisa. **Volume Two:** 1. Gone Fishin'. 2. I Surrender, Dear. 3. In The Cool, Cool, Cool Of The Evening. 4. Mexicali Rose. 5. You Are My Sunshine. 6. You Must Have Been A Beautiful Baby. 7. You're A Sweet Little Headache. 8. Moonlight Bay. 9. My Isle Of Golden Dreams. 10. My Melancholy Baby. 11. Night And Day. 12. Please. **Volume Three:** 1. Sail Along, Sil'ry Moon. 2. Sam's Song. 3. Sioux City Sue. 4. Sweet Leilani. 5. Ac-cent-tchu-ate The Positive. 6. Alexander's Ragtime Band. 7. Blue Hawaii. 8. Blue Skies. 9. Day By Day. 10. Deep In The Heart Of Texas. 11. Don't Fence Me In. 12. Galway Bay.

In the Expanding World of DVD

According to an article in the L.A. Times, the DVD (Digital Video Disc) format is catching up with the VHS in sales and rentals "spurred by the booming sales of DVD players." I don't know how many of you have purchased DVD players; but, if you did so in anticipation of the re-issue of many of Bing's movies, I'm afraid you are disappointed. To my knowledge, only nine of Bing's movies have been released on DVD, plus "A Bing Crosby Christmas" (highlights from 15 of Bing's Christmas shows) and the Disney "Ichabod" cartoon which he narrated. "Robin and the Seven Hoods" is due out this month with Bing in a supporting rather than a starring role. Let's hope for better coverage to come as the DVD format is definitely superior in quality to VHS; and the added "bonus" material on DVD issues is often a big plus with footage never seen before. Here's my collection to date.



BING sings



THE MUSEUM OF TELEVISION & RADIO • 465 N. BEVERLY DR., BEVERLY HILLS, CA • (310) 786-1000

Note: This show was also shown on Cable TV in December on the Trio channel.

Newly Discovered in Color by
Nancy Sinatra

The Frank Sinatra Show.

"Happy Holidays with Bing & Frank"

November 30, 2001, to January 6, 2002

Wednesdays to Sundays at 2:00 p.m.

Thursdays at 6:00 p.m.

In 1947 two of America's peerless singers, Frank Sinatra and Bing Crosby, joined forces to celebrate the holiday season. Broadcast in black and white on ABC, which did not have color facilities, this pairing of crooners resulted in a "thoroughly satisfying...Yuletide singalog...presented with simplicity and taste," according to *Daily Variety*. Apparently, Sinatra made a color film for possible theatrical distribution. That 35mm film remained dormant in the archives until discovered by daughter Nancy earlier this year, and the Museum is pleased to premiere this digitally remastered color version of the Christmas classic *The Frank Sinatra Show* "Happy Holidays with Bing and Frank," which features Sinatra and Crosby singing thirty minutes of traditional carols and holiday songs.



"Happy Holidays" marked Frank Sinatra's directorial debut. He conceived the show as a time travel through two Christmas eras, Victorian England and the hip 1950s. With Nelson Riddle as musical conductor, the show begins as Bing drops by Frank's stylish 1950s pad and the swinging duo sing a spirited "Jingle Bells." Carolers are heard outside and the scene shifts to an open square in merry olde England. A more solemn Bing and Frank join the costumed singers in such traditional fare as "Hark! The Herald Angels Sing" and "O Come, All Ye Faithful." Then back to Sinatra's posh digs, where the pair sing a variety of seasonal hymns and pop classics, concluding with a moving "White Christmas." And now, for the first time, this holiday celebration is seen in color.

"HAPPY CHRISTMAS TO ALL,
58 AND TO ALL A GOOD NIGHT!"



Mr. Charles D. Baillie
118 W Las Flores Ave
Arcadia, CA 91007-8223

BCCC 2003 PROGRESS REPORT

Honor Roll

Out of 325 regular subscribers to BINGANG, 21 "live wire" members used the questionnaire that came with the Summer 2001 edition to express their opinions and make additional suggestions. By advertising standards, 7% is a good rate of return. The poll was a success, thanks to

Jack Boyle,	Pete Cakanic,
Milton Cummings,	Caroline Dawson,
David W. Decker,	Chuck Ford,
Natalie Heins,	C. and J. Kaminski,
Mike Kaptanis,	Priscilla J. Koernig,
Malcolm MacFarlane,	Nancy Moriarty,
Rev. Robert Murphy,	Frank A. Rogers,
Stanley Shipp,	Aldo Silengo,
Edward J. Sinnott,	Michael Strada,
Jessica Upton,	Ben R. Weaver,
	and Henry Zecher.

There were three other responses:

Girvan Paterson wrote a very thoughtful letter from Australia, providing a reality check and pointing out how we can be most effective in preserving Bing's legacy. I am awaiting his permission to publish that letter.

Becki Hansen kindly offered her booking service free of charge, advertising luxury cruises at discount prices.

One member read the word "Christian" as an attack on his religion and verbally assaulted your editor and me, for which I rebuked him. The incident is history; but Club Crosby leaders denounced this unholy war, and most have ignored the poll.

The Devil Is in the Details

On another page you will find a modified replica of the questionnaire, summarizing the answers and quoting your comments. The overwhelming amount of agreement looks promising.

There is one problem with the celebration weekend: this country is too large for most of us to congregate, all in one place. Fifteen states are represented in the 21 replies alone!

However, that is not news, and regional meetings have united Bing's fans from time to time. Some of those meetings have been more formal than others, which are based on friendships.

I am compiling a database which will let me locate all members by their addresses. A "live wire" who will make the effort can then arrange a birthday party (or weekend) for Bing in his/her home area. With the enthusiasm I have seen in your replies, this could be as good as one big do, maybe better. Volunteers (besides Chuck Ford, FL, and Frank Rogers, CA 94577) please contact me before you forget:

Dieter Pressler, BCCC Project
1004 Commercial Ave. #331
Anacortes, WA 98221

or dbpressler@mailbug.com

or 360.770.1916

Based on official reactions to date, I am not certain how far Club Crosby will go in pursuit of the public relations items you voted for. Until I find out more, please consider that all items related to "Spreading the Word..." may be the responsibility of individuals like the "stalwart 21". But, please, let me know your industrial, regional, state, and federal efforts in advance, so I can prevent embarrassing duplications.

I shall try to make available to you the excellent and attractive 12-page Bing Crosby Information File published by the International Crosby Circle. Let's hope our friends are up to the demand.

We may come up with an appropriate press release or two that all our activists can distribute at the right time and place. -- Any volunteer authors (besides Henry Zecher)?

Any news related to this project that you want to share for information or inspiration will be welcomed by the coordinator.

This report is submitted to the subscribers of BINGANG in the spirit that moved 21 members to actively participate in Project BCCC 2003. All others are invited to join in.

D.B. Pressler, Coordinator

BING CROSBY CENTENNIAL CELEBRATION

(Y) (N) ⇒ ⇒ ⇒ ⇒ ⇒ ⇒ ⇒ ⇒ ⇒ Summary of Responses ⇐ ⇐ ⇐ ⇐ ⇐ ⇐ ⇐ ⇐ ⇐ ⇐ ⇐ ⇐ ⇐ ⇐ ⇐
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Bing's Birthday Celebration (May 2-4, 2003)

- (18) (3) I would be willing and able to attend a celebration weekend, with a total of 32 persons,...
[DETAILS REPORTED SEPARATELY.]
- (19) (1) If possible, Club Crosby and the International Crosby Circle should join for the weekend activities.
- (16) We should have a Friday night informal get-acquainted party and supper;
- (15) a "Show and Tell" exhibition and fair on Saturday morning;
- (18) a full Saturday afternoon of entertainment, presentations; followed by
- (16) a semi-formal dinner and dance(?);
- (14) a Sunday brunch and non-denominational Worship Service; followed by
- (17) an informal "Good-Bye" gathering.
- (17) (0) We should try to find suitable sponsors to underwrite the Saturday activities.
- (17) (0) If we meet in Spokane, the cooperation of Bing's *alma mater*, Gonzaga U., should be sought ASAP.
- (4) (10) I am able to help with connections, arrangements, and other resources, *described below*.

Comments:

This looks like a fabulous event! Do it! • I'll schedule my vacation that week!... • If you need someone to do mailings or phone calls I am available. • Create opportunities for national/international participation in this event /internet/ radio broadcast/video/souvenir publication • Your ideas are good... • The local theatre could be enlisted to show a series of Bing films over the weekend. • A wonderful idea. Anyway we can tell and help let us know. • It's possible I'd attend but not probable. • Bing always loved the S.F. Bay Area. Why not have it here near his home? • Only wish I were younger, but at 85 not too active anymore.

Spreading the Word about Bing

- (18) (1) Club Crosby should notify the media of our celebration and invite them to cover the Saturday activities.
- (18) (0) I shall seek and take every opportunity to publicize Bing's legacy throughout all of 2003.
- (16) (2) The Club should approach State and Federal government agencies for official promotions of all kinds.
- (18) (1) The Club should approach all media organizations with factual news releases.
- (18) (0) The Club should approach appropriate professional organizations to promote Bing's work.
- (18) (0) Individual members should promote Bing's legacy in schools/colleges and libraries.
- (18) (1) Individual members should share Bing's art in private settings, such as senior citizens' clubs.
- (10) (5) I can help with some of these items, as explained in the following lines.

Comments and ideas:

I am a published writer & very knowledgeable on Bing and pop singers in general. • Raise money through raffles, trivia contest on Bing. Save us a hotel room! • Publicize Bing's legacy. • I will contact local news media with any press releases you issue and post any issued announcements in public places. • Promote Bing to younger audience. Gain sponsor support for radio programming on Bing. Supply CDs (recently released) to U.S. radio outlets with easy listening/"music of your life" formats. Promote Bing films/TV shows to AMC & other television program sources. Make commemorative items (mugs, hats, etc. available at cost to help cover expenses. • It would be great if you could get entertainers like Tony Bennett and a few others... • Copies of Bingang to libraries, and individual reminiscences of Bing encounters. • I'd be glad to help publicize things here in the Kansas City area. • I will contact my local media of all Bing news and events. All good wishes for the birthday celebration! • I wish I could do more but my collection is slight & I am also in an isolated location. • There are other Bing fans in the bay area who may be willing to help. • You have my full support and we ought to work closely together. Good luck! • I would do my best, however minimal. • Would contact libraries in my area. • Over the years I have written to newspapers, magazines and radio stations, sometimes with good results, and will continue to do so.

SWAPS AND SUCH

WANTED: CD version of "A Musical Autobiography," either the original Japanese issue, or a personally-made CD of the set. *DAVID LUBOSCO.*

FOR SALE: Many LP's from my collection. A retirement home may be in my not-too-distant future, and I would like to find a good home for my records. Send SASE for listing. Bill Elliott, 3564 Santiago Way, Naples, FL 34105.

WANTED: LP "Road To Hong Kong" LP (Liberty LOM-16002 or equivalent). Dennis Nale, 3335 Latham Drive, Dallas, TX 75229-3847.

SHEET MUSIC, MAGAZINES, ADS, PHOTOS and Other Crosby collectibles. Priced low (most \$2-3) because I want them to go to other Crosby fans. Send for list. Richard Duncan, 849 Dominion Lane, Salem, VA 23153.

New Tapes Available

We are continuing to add new Bing Crosby audio and video tapes to our catalog.

Videos are \$8.00 each (U.S.A.) and \$12.00 each (foreign), including shipping. For complete audio and video catalog, send \$3.00 for U.S.A. and \$5.00 for foreign countries.

Timothy Morgereth
c/o The Vintage Research Archive
5 Beach Drive, Inverness
Baltimore, MD 21222-4925 U.S.A.

Large Stock of Bing's CDs

Why shop around? We have many, many CDs by Bing Crosby. Write or call for information on CDs you are looking for.

Select Circles
P. O. Box 302
Riverside, CT 06878
Phone: 203-661-8421

OTHER CROSBY ORGANIZATIONS

BING'S FRIENDS AND COLLECTORS SOCIETY

Hobie and Cathie Wilson
236 Andrieux St.
Sonoma, CA 95476; E-mail: Erinssmile@earthlink.net
Web site: <http://home.earthlink.net/~erinssmile/>

INTERNATIONAL CROSBY CIRCLE (U.K.)

F. B. Wiggins, U.S. Representative
5608 North 34th St.
Arlington, VA 22207
E-mail for *Bing* editor: Macwilmslo@aol.com
Web site: www.crosby.circle.btinternet.co.uk

CRISSI NEWTON'S WEB SITE: <http://www.geocities.com/BourbonStreet/3754/bing.html>

OTHER FAN CLUBS OF INTEREST

EDDIE CANTOR APPRECIATION SOCIETY

President: Michelle Malik
14611 Valley Vista Blvd.
Sherman Oaks, CA 91403; E-mail: cantorfan@aol.com

DICK HAYMES SOCIETY

c/o Roger L. Dooner
2951 Tyler St., NE
Minneapolis, MN 55418

INTERNATIONAL AL JOLSON SOCIETY

John Wehrman, President
1195 Hickory Hill Drive
Green Bay, WI 54304; E-mail: JWWehrman@aol.com

MILLS BROTHERS SOCIETY

c/o Daniel Clemson
604 N. Market Street
Mechanicsburg, PA 17055-2727
E-mail: MillsBros1@aol.com
Web site: www.cumberlink.com/mills

THE INTERNATIONAL FRANK SINATRA SOCIETY

P. O. Box 7176
Lakeland, FL 33807-7176; E-mail fs@sinatraclub.com
This club is closing in October of 2002.

SINATRA SOCIETY OF AMERICA

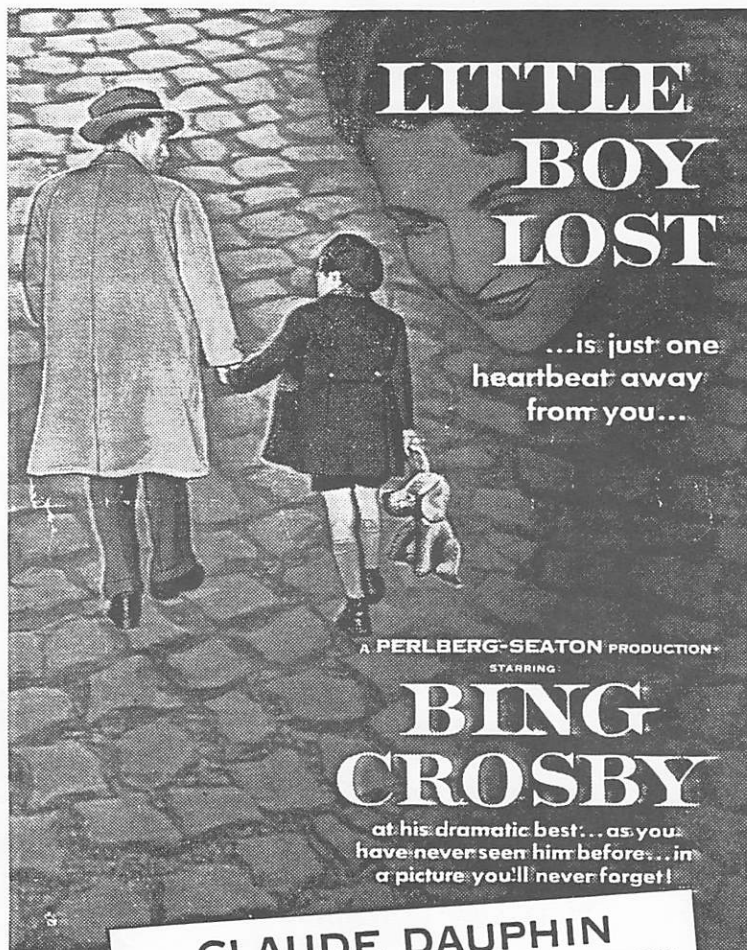
Charlie Pignone
P. O. Box 2705
Toluca Lake, CA 91610-0705
Web site: www.FrankSinatra.com

KATE SMITH COMMEMORATIVE SOCIETY

P. O. Box 3575
Cranston, RI 02910

NATIONAL ASSOCIATION OF FAN CLUBS

P. O. Box 4340
Oceanside, CA 92052-4340; E-mail: LKNAFC@aol.com



CLAUDE DAUPHIN
WITH CHRISTIAN FOURCADE AS THE LITTLE BOY

WRITTEN FOR THE SCREEN BY GEORGE SEATON • A PARAMOUNT PICTURE
BASED UPON THE STORY "LITTLE BOY LOST" BY MARGHANITA LASKI • NEW SONGS—LYRICS BY JOHNNY BURKE • MUSIC BY JAMES VAN HEUSEN

THESE ARE THE PEOPLE



The Man — Searching for part of his heart he thought he had lost forever!

The Boy — Looking for a mother to hold him tight... and a man he could call "mon papa."



The Girl — Whose courage and song brought them together... forever!

The Friend — Who risked losing everything... to help a man find himself!



The Gay Girl — Who found a home in the cabarets and sidewalk cafes.

The Mother Superior — Who found beauty in all children, bravery in all men.



Binky — Just a calico dog... that held the key to all their lives.

